

HIT PARADE

DYLAN POSTER

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AMERICANS

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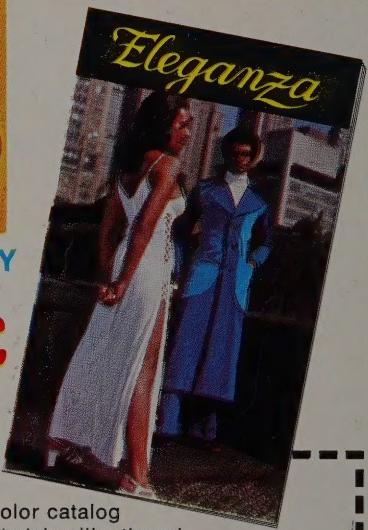
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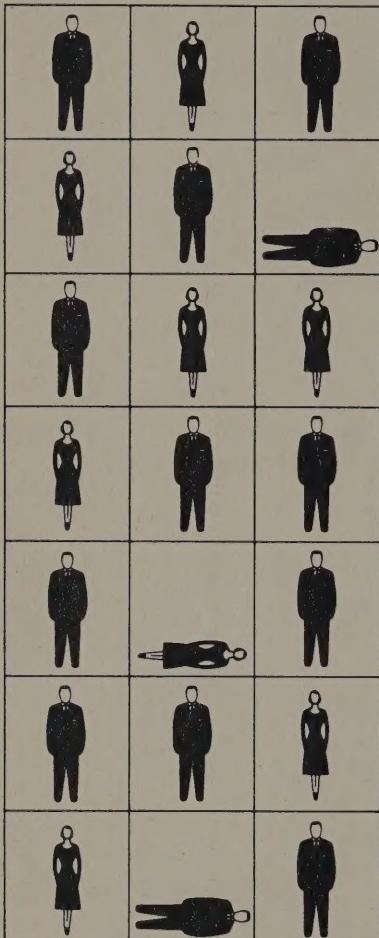
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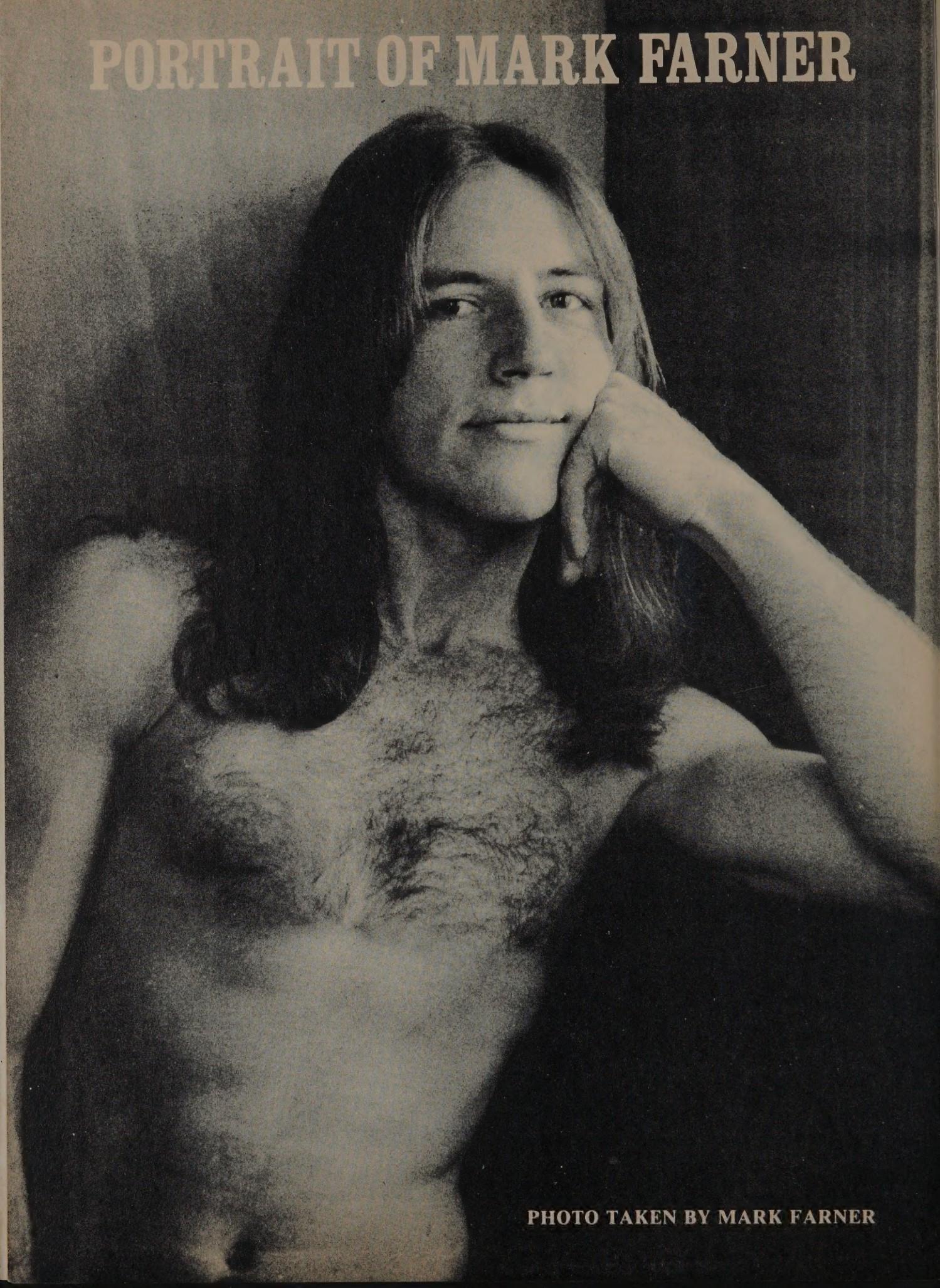


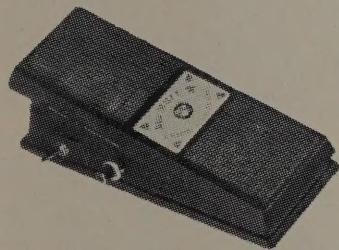
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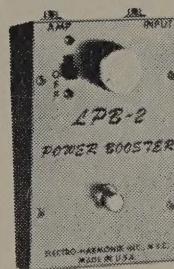
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EMERSON, LAKE and PALMER

By Ian Dove

"I think we can afford to exaggerate the music a little bit."

Keith Emerson was once a quiet reserved musician on stage, a fact hard to believe in 1974 when the focal point of Emerson, Lake and Palmer works with 13, count 'em 13, keyboards, ends a concert by strapping himself on to one of them and revolving, still playing, like a human ferris wheel. It's harder to believe when you consider all that amplification, those towers of power, the ELP carry around to project their distinctive music.

But quiet Keith Emerson was — back in the days when he was a semi-pro. musician, working at music part time, and as a bank teller in Woking, England, full time. And bank telling is a profession hardly noted for raving around or, even, throwing knives at Hammond organs, both of which Mr. Emerson has been known to do. Keith was actually sacked by his branch manager for illegally playing jazz piano during his lunch break at a local pub. This event led to him trekking to London to work at music full time. Eventually it also led to Keith joining the Nice, a group that, now disbanded completely, settled into the same format, approach and line up as Emerson, Lake and Palmer.

Keith's manager at the time, Tony Stratton-Smith (who now runs the Carisma label) recalls the quieter side of Keith Emerson: "When the Nice was first formed it was as a backing group to an American soul singer, P.P. Arnold who was then working exclusively in England. It was more or less a throw-away group.

"Keith would be hiding at the back of the stage, right in the shadows and behind his Hammond. Hardly anybody saw him but he had ideas and gradually the Nice's part of the show, which was essentially to

warm up the audience for Miss Arnold, started to become longer and longer. Miss Arnold permitted this and eventually it led to the Nice, spearheaded by Keith, taking over.

"And as a solo act Keith, I suppose, got nervous and worried about the music holding up by itself. He decided that somebody had to do something and this was where the quiet side of Keith Emerson disappeared. Probably forever.

"Keith decided he had to be the showman and so all the leaping about, standing on his Hammond organ, cracking whips and sticking knives into the instrument, started. I don't believe he was actually into throwing knives at his speakers at that time. I don't think he thought his aim was all that good and he needed more practice. That all came later.

"Actually the first real appearance of the Nice, the one that got them off the ground, so to speak, at the Windsor Festival in England, should have given everybody a hint of the wilder things to come. The band, more or less unknown, was booked in a large circus tent, and went on stage to an audience of less than a dozen, probably all relatives. Just to attract attention Keith let off a big smoke bomb outside and when people came running to see what the hell it was all about, there was the Nice, with Keith flailing a whip and rocking, in the literal sense, his Hammond, backwards and forwards.

"I think this episode had a strong — possibly overstrong — effect on Keith and on us all. We really didn't think we could get this, somewhat complex, music across by itself — there had to be the showmanship. Keith had to come up front."

But now in 1974, six years later, despite the 200 separate items of equipment Keith, Greg Lake and Carl Palmer trundle around with them, valued at around \$200,000, the group sternly maintains that their on stage presence has cooled down.

Says Keith Emerson mildly: "I think we can afford to exaggerate the music a bit."

Keith is wary about defining Emerson, Lake and Palmer's brand of European rock, preferring to use musician's standard cop-out No. 1: "It's music —

period." But he does react when people accuse ELP of just playing classical rock (that is rock with a stiff dose of classical music added, not Messrs Berry, Domino or even Haley).

"Not the correct description at all — I'm just as much influenced by jazz as by Bach. Our adaptions of classical pieces that we use in our concerts are not really what this band is about because most of the stuff we play in concert is our own material. If our rock is different from the usual variety you have to understand our roots. Most of the rock groups in America come up with the blues, that genuine American music, as a foundation.

"But we are from Europe and our heritage, if you like, stems from classical music which is really a lot more complex than the blues. I myself had around ten years of classical music, the effects of which I suppose I still carry around. I find that American bands have a looser approach to what they play — it sounds like jamming half the time, but that's not for Emerson, Lake and Palmer. I suppose we could jam with the Grateful Dead, say, but I think it would be impossible for them to sit in with us because we believe in structure.

"That doesn't mean that we're rigid in our music. We think it is very important to leave large segments in the arrangements where a musician can improvise and play as he feels which may be why you hear those odd squeaks of bebop, ragtime and old style boogie in our work. It may be because a lot of our music is tight and controlled that we have to let ourselves go. I'm sure that, for instance, a lot of Elton John's showmanship is just a release from the intensity of his music, something to keep his feet on the ground."

Emerson, Lake and Palmer are unique in one respect — they actually prefer playing large halls and even festivals. "This year we will play more festivals if we can," states Keith. "Previously festivals have been something that we have avoided because they were usually so badly organized. But now we think the group has reached a stature where we can dictate the structure of the festival. And we have no problems with our sound."



WE READ YOUR MAIL

AND THE BATTLE GOES ON.....

Dear Editor,

This business of Grand Funk vs. the Stones is just garbage. Everyone knows that Grand Funk is a group of today, while the Stones are just old men who can't get it on anymore. Can you imagine Mark Farner having to wear MAKEUP to look good? He wouldn't be caught dead doing anything dumb like that. Grand Funk is THE American Band and we should stand behind our country. I'm sick of all this Mick Jagger stuff. He should model in the fashion magazines with his wife and leave US ROCKERS ALONE!!!

Sincerely,
Roger Hovinger
Kansas City, Mo.

Dear Editor,

Who are you kidding? The Stones are musicians, man, not teenybopper bubblegum rip-offs like Grand Funk. You can't even talk the name Mark Farner and Mick Jagger in the same breath. Mark Farner knows about three chords, at least Jagger doesn't pretend to play an instrument when he doesn't know how. Jagger has the best voice in rock — Farner only screams. Blah blah blah, no matter what anyone says, there's no comparing the two bands. If you want to call Grand Funk a band that is.

Stones Forever,
Andy Roselli
Brooklyn, New York

Dear Editor,

This magazine has got to get the craziest letters — like, here's Gary and JoAnn Roper of North Carolina telling Marylou Bono of Maryland (a Three Dog freak) to "get involved with Alice". I'm sure there are people who like both Alice and the Dogs, but for the most part, Alice Cooper fans are more into

vulgarity and stage theatrics, while Dog freaks are more into straight music.

Danny Hutton recently said, "... I could act out like Alice Cooper, but our audiences wouldn't accept that." Which is right on, because when I'm willing to pay six dollars to see Hutton with a painted face, wearing seven-inch heels and chopping up babies, I'll let you know. But before an all-out war between Alice and Dog freaks breaks out, let me remind you: you can't successfully argue taste.

Thanks
Alison Platt
Howell, Michigan

Dear Editor,

I heard from some one that Alice Cooper has cancer. Is this true. Please. I've got to know.

Thank you,
Kathy Moschel
Kent, Wn.

Dear Kathy,

Alice is alive and well and thinking of moving to L.A. so he can play golf more. Don't worry, he does not have cancer.
Ed.

Dear Editor,

I just wanted to say I'm happy you finally printed something great about Johnny Winter. In fact, I'm happy you finally printed *something!* It has been too long since the greatest blues guitarist alive has been heard from. His turnaround into rock is great. He is and always will be my favorite performer. He had personal problems a while ago, but "Still Alive And Well" said all of that is over. Johnny is back; now lets see if he can quickly become recognized as one of the all-time great super stars of Rock.

Philip Gigante
Bronx, New York

WE GET LETTERS...

Dear Editor,

Word is out that John and Yoko have split.

Gary Luczyski

Dear Editor,

Slade is now the unchallenged ruler of rock in England. T. Rex has slipped.

Gary Luczyski

Dear Editor,

Enjoyed your spread on the Allman Bros. Too much time has passed with little acclaim for this superb band of musicians.

Gary Luczyski

Dear Editor,

Rod Stewart should understand that when you're in rock, you're in for the hassle of your life.

Gary Luczyski

Dear Editor,

Thanks for shedding some additional light on Three Dog Night.

Gary Luczyski

Dear Editor,

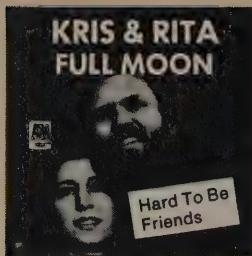
I encourage all Hit Parader readers to get it on with Cheech and Chong! Buy one of their albums today.

Gary Luczyski

Dear Editor,

I thought I would enlighten you on Mick Jagger's financial status. ("Mick Jagger - Selling Out" — March 1974). The Rolling Stones are worth some \$200 million dollars and that's according to a 1971 report. I don't think Jagger is hurting for any dollars — he works because he enjoys the art of performing.

Gary Luczyski



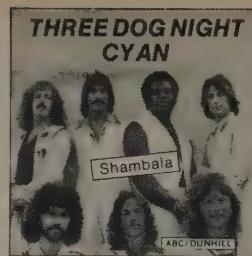
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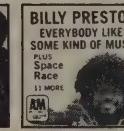
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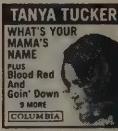
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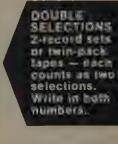
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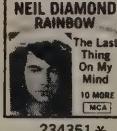
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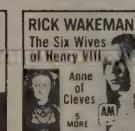
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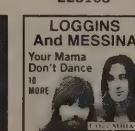
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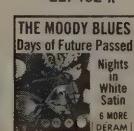
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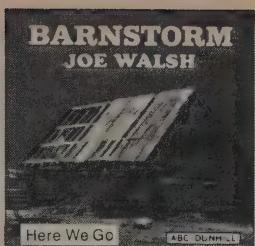
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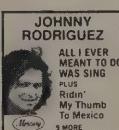
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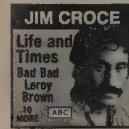
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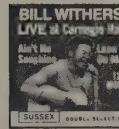
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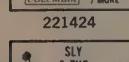
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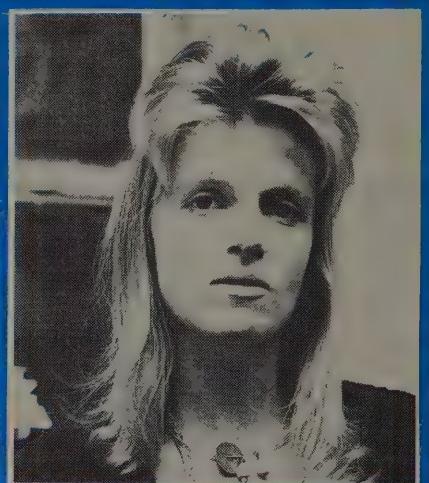
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McCARTNEY “WE’RE COMING TO ROCK”

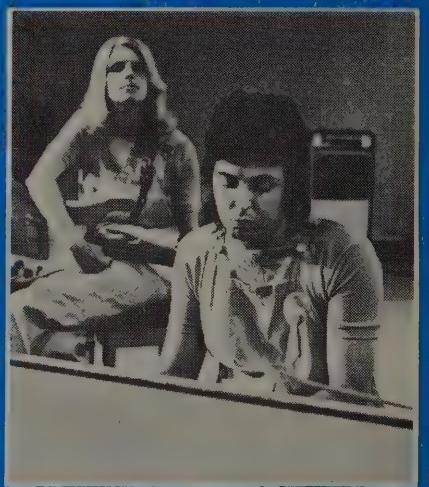
By Richard Robinson



Neil Jones



Neil Jones



“We’re coming to rock,” Paul McCartney announced in such determined, definite tones that he might have been standing next to me rather than three thousand miles away in a recording studio in Stockport, England. Paul wasn’t exactly sure what kind of band he and wife Linda would use to make the rock noises (his former group, Wings, is no longer airborne), but when the time comes to gather them together, he thinks he’ll find the musicians he wants. As for the tour itself — the first time McCartney will have appeared here in-person since the hey-day of The Beatles — Paul is only vaguely specific. “I think we’ll just do a pretty regular kind of tour, you know.

We’ve still got a few ideas. We haven’t like settled exactly on what we’re going to do ... ‘cause we’re doing Mike’s album now.”

Mike is Mike McGear, Paul’s brother, and veteran rocker whose Liverpool based group, The Scaffold, had a hit in the late Sixties with a number called “Lilly The Pink”. Paul, Linda, and some of the former members of Wings have been in Stockport for a few weeks, where Paul is producing Mike’s upcoming solo album. Located near Manchester, Stockport is an hour’s drive from Liverpool and Paul, Mike, Linda, and the rest commute each day to record. I asked how making the album was coming? “It’s great, having a good laugh,” Paul replied.

Why Stockport? It can’t be a well known recording studio center. “No, it isn’t,” Paul answers, “Have you heard of 10 C.C.? Well, this is their studio. That’s where they record and Neil Sedaka did some stuff here too. It’s a good studio.” What kind of album is Mike making and how are the McCartney talents being used? “Well, I’m kinda like producing it and playing on it and stuff...” Paul replies. Will there be some fabulous new McCartney songs on the lp? “I’ve written one. Mike’s written most of the stuff and we’ve used a couple of other people’s.”

Our conversation drifts back toward the subject of Paul’s last band and the prospects for his new one. Does Paul plan



Paul with daughters Stella (age 2) and Mary (age 4).

to put together a band that will include horns, strings, and the full production-type extravaganza? "There's not going to be a different type of line-up, but we'll get in sax players and stuff to work with us and that. We won't have them in the band. I don't think so, no," he says. He'd also like to get together a band that will be with him for a while. "Well I mean, as I say, if it happens to be permanent, if it turns out permanent, great, you know. We'd rather it turned out permanent, it'd be lovely."

In the background the sounds of musical instruments and people talking can be heard. "I've got a sax player blowing his heart out in there," Paul says as he excuses himself from the phone to go back to the studio floor. "I'm kind of producing this session." He hands the phone to Linda. She and I are old friends from her pre-Paul days in New York City's rock scene. I ask her how she's been since the Sixties. "Oh, great, there's nothing like the Sixties," comes the reply. We talk of mutual friends and of Paul's plans to come to the U.S. The new band will be carefully chosen, no "rushing into things". It won't be any smaller of a band than Wings, it may even grow bigger as musicians are added when it seems appropriate. As for the chance of some American musicians winding up in the next McCartney band, well you can save the time filling in the application forms. "No more Americans ... they always want to go back to America," Linda says. From here the conversation centers around Paul and Linda's visit to Africa and the many color polaroid photos that Linda took during their trip ... some of which were used on the poster included in

their recent "Band On The Run" album.

What do you and Paul do when you're not recording or performing I ask. Linda says that they like to go to rock concerts. They recently saw Bette Midler in New York City during a brief two day visit ... and then there's going to movies, watching a lot of tv, and listening to the radio ... as well as going to the country as much as possible. But Linda gives me every indication that she and Paul are more concerned with music than anything else.

And that, if you could glance at the McCartney's appointment book, you'd be surprised how much time goes into recording, rehearsing, performing, and the like.

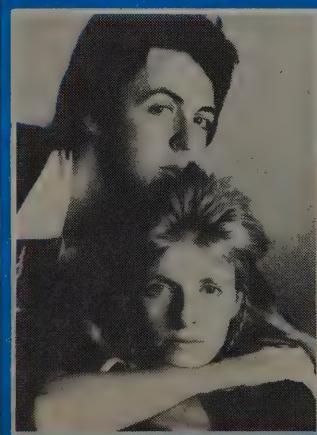
Will the new band — speaking of making music — have a chance to do any recording before they come here on tour? Linda isn't sure. They'll get the band together, "...probably rehearse and then ... I don't know, it's hard to tell yet..."

We joke for a moment about the good old days and then Linda says, "I haven't changed a bit, by the way. You might have read what a bitch I am, but I haven't changed a bit." The only suitable reply I can think of is that I wouldn't have read such a thing anyway since my taste for literature is limited to Popular Mechanics and old detective stories. But what's this about Linda making her own album? "Well, one day, yeah," she says off-handedly. Not soon? "We've done a few things, but, you know, I'm in no hurry..." Linda answers with modesty. I jump right back in and say that everybody should have their own record if they get the chance. "Yeah, well, that's what I mean. I'm not going to do a number," she

answers. You're not, I reply. "We're having a bit of fun and if anything ever comes out of it..." Linda lets the rest of the sentence trail off. We begin to talk of other things, about how she's really much more into singing harmonies, playing the Moog, and taking photos than in becoming a rock and roll star.

Everything sounds so very British, I'm tempted to ask Linda if she doesn't miss some of the good old U.S. culture. We talk about it for a minute and I discover that the McCartneys are first rate football fans ... the U.S. variety ... with much talk of the Dallas Cowboys and other teams spilling back and forth across the submerged phone cables. As our conversation continues I get the feeling from the way Linda's talking and from what Paul said that the McCartneys have a new game plan of their own. They've proved that Paul can stand alone as a singer, songwriter, musician, and producer. All that is past history now — some of it million selling gold record history — and the future is going to be taken much more carefully. A new band, new music, a tour of the U.S. ... all these things will come in time, but there's no sense of urgency now.

Near the end of the phone call Linda says what Paul had said earlier in other words, "We're not going to rush into it." If Paul has been making great pop music — as he has during the past couple years — and been doing it in a rush, I can't wait to hear what he'll be able to do when he has all the time he needs to make everything just right. In fact, when Paul, Linda, and the new band arrive here, I think we're all going to be in for a surprisingly exciting, dynamic, and enjoyable show.





ROCK & ROLL HOTLINE

By Lisa Robinson

When Grand Funk Railroad went into the studio to record their new album "Shinin' On" with producer Todd Rundgren, the location of the recording session was not released to the public because of the past difficulties with exuberant Funk fans ... Will the Kinks be here in April? Word was that Ray Davies was going to come to the States for a week of interviews, then in his usual change-of-mind-style, he changed his mind. The "Preservation Act II" is due soon ... Alice Cooper will be on "Hollywood Squares" - the TV Game show. Alice, longtime fan of TV quiz and game shows, could have a whole new career ahead of him ... Can you see him on "Sale of the Century", "Password" and especially, "Let's Make A

Deal"???

David Bowie reportedly was coming to the States to mix his latest lp, titled tentatively - "We Are The Dead". It is *not* a tribute to the Grateful Dead, nor a comment on his own career ... Bowie's former guitarist Mick Ronson performed with his own group at The Rainbow Theater in London at the end of February. The dates coincided with the release of his solo lp, "Slaughter on Tenth Avenue" (see review this issue) ... Ronson will definitely produce New York's own Wayne County in his first recording effort.

LP will most likely be done in New York sometime in March, and so far - RCA Records is interested in signing the bizarre and wonderful Wayne...
A



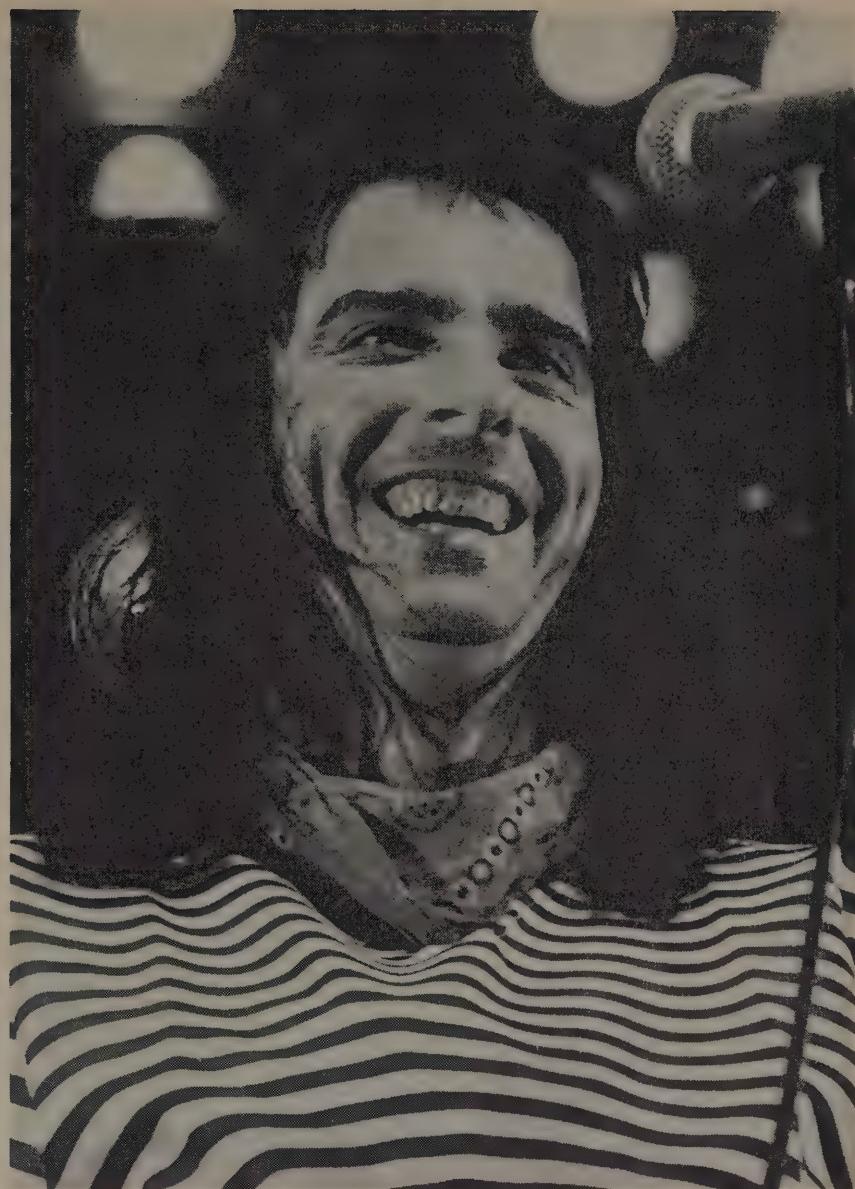
When Yes toured here last month, one of their promotional gimmicks was to have huge balloons ala "Around the World in 80 Days" go way up high, emblazoned with the "YES" logo. It wasn't a device to save energy, just one to get publicity ... The Bee Gees will tour in mid-March and have a new lp out shortly thereafter ... Atlantic signed Johnny Rivers ... Emerson, Lake & Palmer's film will most likely be aired on American television soon. It previously received high ratings on the BBC in London ... (There are only three channels in England ... but it is supposed to be a good film ...) ... Slade spent much of the winter in the United States, performing in concerts and taping a variety of TV shows - among them, "Midnight Special" and "Don Kirshner's Rock Concert." Their Christmas single sold five million copies in England within weeks; it wasn't released in this country.

Oh - in addition to Alice's stint on Hollywood Squares, he's going to be featured in a cameo role in TV's

"The Snoop Sisters", starring Helen Hayes. He plays a head warlock who owns a club called The Prince. He won't have his Alice eye makeup on, he'll just be the Vince Furnier that we know and love ... Rick Derringer's "All American Boy" was the first time an lp was released by CBS in quad. Derringer (see feature this issue) was the producer of the largest selling quad lp in CBS history - Edgar Winter's "They Only Come Out At Night".



Congrats to Carly Simon and James Taylor on the birth - January 14th - of a daughter, Sarah Maria ... Mick Jagger is supposedly not smiling about the biography Anthony Scaduto is preparing on him in England. Scaduto is the author of the best selling biog of Bob Dylan ... Stevie Wonder won an unprecedented six Grammy Award nominations; they are: Album of the Year, Record of the Year, Song of the Year, Best R & B Song, Best Pop Vocal/Male, Best R & B Vocal/Male. And they were divided between "You Are The Sunshine of My Life", "Superstition" and "Innervisions".



MEDIA

By Lisa Robinson

Well - it's over. The tour of the year, that is. Bob Dylan and The Band have packed up their guitars and harmonicas and with the exception of some possible British dates, we may not hear from them again for awhile. The way you view this tour depends on how you felt about Dylan; for some - it was literally The Second Coming. For others - a dreary bore, overwritten and over-media-ized beyond all possible digestion.

From the minute Bob walked onstage in Chicago in January, to the final concerts and party in Los Angeles, people have watched every move, speculated on whether or not he will be a spokesman for this generation as he was for the one past, analyzed and dissected his new music (on the album released to coincide with the tour, "Planet Waves" - see review this issue), and attempted to get tickets for the mostly sold out concerts.

Bob Dylan (for those of you who literally just might not know) - started out singing in coffeehouses in the Village - New York City - in the early 1960's. He sang folk songs, identifying with people like Woody Guthrie, Ramblin' Jack Elliot, Cisco Houston, Pete Seeger. He wrote songs, such as "Blowin In The Wind" that were recorded by others and became folk classics. His early lps showed a young, fairly nondescript looking kid on the cover, and the voice contained on the discs was nasal, whining, strange, different.

In retrospect, people say now that he represented to an entire generation their rebellion, their discontent, their rejection of a hypocritical society. Perhaps. But he was part of an age old tradition of American folksingers - picking at an acoustic guitar, singing blues or protest songs. He became the focal point for a generation of college kids who



couldn't really relate to Pete Seeger, it was far more romantic to have your own star, your own age - and Bob was then, as was much of his audience, in his early twenties.

As the 1960's progressed, electric music became more prevalent, so did drugs. Dylan's lyrics became more ambiguous - more interesting. His music, at that time influenced by such musicians as Al Kooper and Mike Bloomfield who played with him on many sessions, became electric also. "Like A Rolling Stone" was the first big electric Dylan hit - he was booed at the Newport Folk Festival when he plugged into an amp, but the rest is all history.

The albums made during this time - "Highway 61 Revisited", "Bringing It All Back Home" and especially "Blonde on Blonde" - are, to anyone who was a Dylan fan during that electric stage - classics. He toured rarely, spoke to the press even less. He quickly became elusive, mysterious, a cult



Bob Gruen

Neal Preston

Bob Gruen



figure. He was, along with the Beatles and the Stones, made into one of the most important media figures of the decade.

Then he had a motorcycle accident, narrowly escaped death, and retired to Woodstock, the town that was the home of his former manager Albert Grossman. For the past 8 years Dylan has made albums - many of them country influenced; recorded in Nashville, using pedal steel guitars, with a strange new, softer voice. Some people liked them, others dismissed them as meaningless.

The announcement that Dylan would tour with The Band this year at the same time that he signed with David Geffen's Asylum Records, gave the music industry a much needed shot in the arm. For one, there's been a terrific vinyl shortage recently - causing many artists (especially those in Britain who can only record three days a week due to the energy crisis) to record less. Because of the American Energy problems, touring has become more cumbersome.

Touring in general is Big Business now - with the demise of small clubs, it really is only the big groups with powerful booking and powerful management who are able to get any kind of exposure these days. People are bored - the time was ripe. Dylan walked away with all the attention this past winter - and even though

Emerson, Lake & Palmer, Yes, Genesis, J. Geils' Band, Edgar and Johnny Winter all toured this past season, all the news has been about Dylan.

For others, this tour meant relief; something they could understand after a few years of loud, freak rock. Glitter and makeup (although Dylan did wear face makeup on this tour!) turned a lot of people off, audiences who wanted to hear something they could relate to were repulsed by theatrics such as those employed by Alice Cooper. They didn't like the way The Dolls looked, or what they heard about Wayne County, or the noise of Grand Funk, or the show business professionalism of Three Dog Night. The aristocrats - the really big groups like The Rolling Stones, Zeppelin, The Who - only come round once a year or two. So for some, the Dylan tour was nostalgia. It's like after all the freaky psychedelia of the San Francisco scene in the late 1960's; the obvious backlash was a rash of singer-songwriters - the "soft" sounds of Carole King, James Taylor et al.

And then again - there are always going to be all kinds of music. You may like Grand Funk and be able to appreciate Dylan at the same time. Maybe not. You may feel that the AM, catchy radio sounds of Elton

John are far more historically important than the serious poetry of Leonard Cohen. Whatever turns you on...

At any rate, it will be interesting to see whether or not Bob Dylan will tour again. Much of his audience this time around may be made up of younger listeners who came to see him out of curiosity. They might not be back. If he intends to continue his career as a musician, both on the performing stage and in the recording studio, he will have to be judged as a musician in the truly contemporary sense. He can't be emotionally regarded as a legend that many people grew up with.

He will have to make albums that will be able to stand alongside those of other singer-songwriters, poets - whatever you want to call them, who are around today. People like Stevie Wonder, Smokey Robinson, Paul Simon, Joni Mitchell, Carly Simon, Bill Withers, Curtis Mayfield, Harry Nilsson, WHOEVER. And as for performance - it won't just be enough that he's BACK, his shows will have to be considered on the level of performance and excitement. He'll have to do something more than bring back a time that for many people was their youth. And the way the reactions have been to this Return, that may be what his audience wants. He can't possibly live up to that.



RECORDS

MAGGIE QUEEN OF THE NIGHT (Atlantic SD 7293)



When Maggie Bell was the lead singer with Stone the Crows she gained a reputation in England for being one of the great rockers. She's on her own now, and with the help of some people who know their way around a studio, the recorded result has been well worth waiting for. "Queen of the Night" - her debut album, shows that Maggie - in addition to the rock and roll numbers knows her way around a ballad and the blues. To my mind, one of the most interesting things is just that, Maggie has incredible emotional range and depth. She can rock out with Ringo's "Oh My My" (if it's the single it should be, it should be known from now on as *Maggie's "Oh My My..."*), or the catchy Latin-influenced sounds of "After Midnight" and "Don't Go To Strangers", and then get all bluesy and funky with "The Other Side". The material is rich and varied throughout the lp, and it might be safe to assume that producer Jerry Wexler had a hand in some of the selections, as he did in helping Maggie to express her very soulful style that distinguishes this record.

Backed by The Sweet Inspirations and a host of veteran studio musicians (including Reggie Young, Cornell Dupree, Hughie McCracken, Chuck Rainey, John Hughey), Maggie projects a simply amazing voice; one finds it hard to believe that this girl was born and bred in Glasgow, Scotland, rather than having spent years singing in the gospel churches of the American Deep South.

The album is a very strong one. When Maggie sings "I Am A Woman" at the beginning of the title cut "Queen of the

Night", you'd best believe it. The song is presented with drama; you can tell from the opening bars that this one is going to be heavy, and indeed - the statement is a powerfully moving one about women that should make Ms. Reddy cringe with embarrassment.

The beautiful "Souvenirs" - written by John Prine, starts out with extreme understatement, and then builds its tension to an emotionally fulfilling climax. "Bad Water" has a catchy melody, great guitar work, and of course - *that* voice. Maggie gives the classic blues "As Years Go Passing By" her special treatment, making it sound fresh, "Tradewinds" is a slow, lovely ballad ... but I still can't get "Queen of the Night" out of my head. The story supposedly goes that Janis Joplin once recorded the song and the results made the songwriter Ronnie Leahy - less than ecstatic. Leahy's publishing company is called "What's In It For Me Music", and well, with the way Maggie's recorded his song, there's bound to be something in it for him this time around.

By the time you're reading this, Maggie Bell should be in the midst of her first American tour as a solo performer, on bills with such groups as Foghat and Spooky Tooth. Go see her - we need her. There aren't that many women around who have the voice - and can give the show — that she does.

Lisa Robinson

SABBATH, BLOODY SABBATH BLACK SABBATH (Warner Bros. BS 2695)



Like Grand Funk, their stateside metallic brethren, Black Sabbath decided

a while ago to dispense with long-time producer (Roger Bain) and taste the winds of recording freedom for themselves. The consequent 4, however, revealed itself as little more than a disappointment, with the group attempting to break out of their previously successful formulas through massive orchestration and a more melodic sound, only to find that their music couldn't quite rise to the gauntlet tossed challenge. Simply, the Sabs sounded out of their element, to the dismay of their fans and the obvious delight of their manifold detractors.

But as Grand Funk were able to power back from the ashes of *Phoenix* and ride the waves last summer with "We're An American Band", so Black Sabbath have replaced themselves in the forefront with *Sabbath, Bloody Sabbath*. The record is uncommonly good, the loose ends of 4 neatly resolved and tucked into place, the group playing to its highest capabilities in years. If there is no one song as singularly powerful as "We're An American Band" (or the group's own early "Paranoid"), the album as a whole seems more consistent than the Funk effort, each track chosen for its strengths and ever mindful of its weaknesses.

This is nowhere better demonstrated than on the album's softest and most potentially dangerous cut, a bit of instrumental interlude appropriately titled "Fluff". Falling as it does between the pistol machismo of "A National Acrobat" and the equally riveting "Sabra Cadabra", it might have once again showed Black Sabbath's inability to break out of their druidesque archetypes. Instead, "Fluff" seems almost perfectly programmed, a blend of piano, guitars and voluminous bass that is as important for what it tastefully avoids as for its elegant and understated tonal themes.

This isn't to say that the Sabs have avoided their rougher side. They've apparently modernized and streamlined the formerly leaden power chords that were both their inheritance and legacy, and the result is a crisper and sharply relentless sound. *Sabbath, Bloody Sabbath*'s rockers tumble along at a massive pace, scarred and cored like a lost soul. The title tune and side two's "Killing Yourself To Live" are two prime examples, though most of the album's remainder could similarly be plugged in as substitute. Strings and synthesizers emphasize the eerie nature of the Sabbath's image, and though their lyrics appear to be less supernatural and more obvious this time out, they at least are considerate enough not to let them get in the overall way.

Black Sabbath have taken a lot of deserved and undeserved criticism during their span of gold records and capacity arenas, and it's been their stoic fate to have been singled out for perhaps a larger portion of heavy metal's inadequacies than they've given cause. This is too bad, as *Sabbath, Bloody Sabbath* shows them to be a proficient, energized and basically solid combination who have come to terms with both their audience and themselves.

Pass the claret, Barrett.

Lenny Kaye

RECORDS

FOGHAT ENERGIZED



The title of this album says it all. My god, can these guys play rock and roll. And fast. Somehow they achieve that rare state of performing boogie and rock and roll songs to perfection without any of it sounding like a cliche. In case you don't know about Foghat, there's a story in this issue ... but most importantly, for some reason these former members of Savoy Brown - Dave Peverett, Tony Stevens, Roger Earl, and their amazing lead guitarist Rod Price - have chosen to forsake their native England for awhile and concentrate on conquering the United States. It's our good fortune and our pleasure.

For the past year and a half Foghat's been touring all over the U.S., and have been steadily gaining a reputation for the hardest working band in rock. That aside, they are one of the best, and all that work is finally going to pay off as they headline most of the dates on their forthcoming tour. As for what they sound like in the recording studio - well, I had to listen to this album very carefully for the first two times because I really thought it had somehow been speeded up ... overdubbed, *something*. From the first cut on Side One - "Honey Hush" - to the final note of "Nothin' I Won't Do" - the driving, charging music never lets up for one minute.

Most of the material on the album is original, written by Rod Price and Dave Peverett mostly, but there are contributions from the other Foghat members, as well as great versions of "Honey Hush" and Buddy Holly's "That'll Be The Day". "Wild Cherry" is one of the outstanding cuts. Rod's guitar is non-stop energy and the drumming is breathtaking. "Home In My Hand" - a story about traveling on the rock and roll road - has catchy lyrics and melody (it would make a good single, but then again, so would about four other cuts on the album...). "Step Outside" features fabulous vocal harmonies. The overall

tight production fused with the dazzling interplay of instruments makes this an outstanding album.

A word about Rod Price's guitar. Perhaps not since Duane Allman have we been privileged to hear such excellent slide guitar. His soaring solos - done always with impeccable good taste and discipline, put him right up there in the ranks of guitar virtuosos like Jimmy Page and Eric Clapton.

Watch out for Foghat. Get this lp. You won't believe it.

Lisa Robinson

BOB DYLAN "PLANET WAVES" (Elektra/Asylum)



Almost everybody likes *something* by Bob Dylan so it's simply a question of how much of him you like. Message purists were horrified when he went elec-

tric. Rock purists lost interest after "Blond On Blond." Lyric intellectual purists were chagrined at "Nashville Skyline" and disgusted by "Self Portrait." I myself — liked all of Dylan's album although I was not crazy about "George Jackson," and was bored stiff by the film "Pat Garrett and Billy the Kid."

This magazine may appeal primarily to fans of Led Zeppelin, Grand Funk Railroad, The Allman Brothers, and other hard rock bands whose music is not at all similar to Dylan although he's a hero to many of them. On the other hand I noticed in the national best selling album charts that Jim Croce is by far tops. If you like Jim Croce, you well may love Bob Dylan.

Like "New Morning," "Planet Waves" has his "original" whining rough voice and the musical backing is standard rock: electric guitars, bass, organ, drums, and little else. His songs are mostly positive love songs although the puzzling compelling "Dirge" should please elusiveness/profundity lovers. "Forever Young," an anthem, is repeated twice—a forgiveable Dylan arrogance but not an especially attractive one. "Wedding Song," is simply one of the most beautiful love-songs ever composed, though sung in Dylan's early folk voice.

I always thought Dylan's two best talents were his vocal phrasing which only Van Morrison can approach — and his good taste in lyrics. He has the poetic gift of choosing words that you would never think of, always compulsively avoiding the obvious while still working with tried and true blues, country/western, and rock and roll songs. This unmistakable quality is stronger in "Planet Waves," than in most recent Dylan albums — and although at times he seems to be trying to be himself — as the Stones always have to — the album after one or two listenings becomes a series of very excellent songs, well executed — if you happen to like Dylan.

If you don't like Dylan — or have been antagonized by the hysteria surrounding his recent tour, it is unlikely that this album will sweep you off your feet. Any open musical mind however must admit that Dylan was not simply an accidental by-product of the fruggy sixties, but rather is a first class musical and lyrical mind. As a self-consciously "happy" family man searching as ever for spiritual truth, he is still the quintessential punk — quite loveable to many people. But even those who consider him part of the past will have to admit that one or two of the new songs are destined to be standards.

Are the legends of show business as good as ever or merely loved for the past? Is Frank Sinatra really *still* great? Is Elvis? Are the Grateful Dead? I wasn't 16 when Sinatra, Elvis or the Dead were at their peak, but I was that impressionable stoned age when Dylan rocked and rolled. Of all artists, it is hard to be objective about Dylan but I can say that his recent albums, "New Morning," and "Planet Waves," are more enjoyable to me than Dylan's so-called greatest hits.

Daniel Goldberg

(continued on page 53)



KUNG FU: THE PEACEFUL WAY

By Richard Robinson
(Pyramid Books, 95¢)

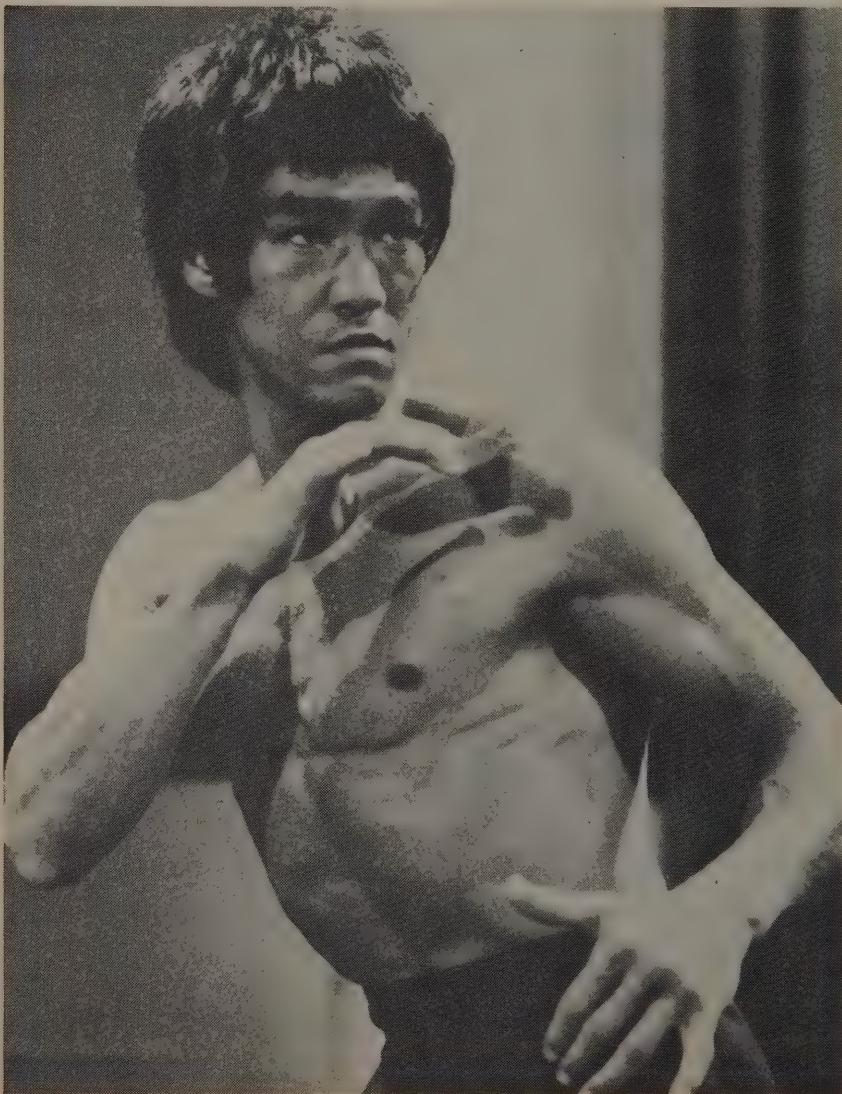
This entertaining paperback examines the facets of kung fu: from its origins as a method of self-defense thousands of years ago in feudal China to its success as a media event through the personalities of Bruce Lee and David Carradine. Along the way author Robinson takes the reader to a school where kung fu is still taught today as it has been for centuries. He provides insights into this violent, dramatic form of combat through interviews with a kung fu Master (or *sifu*) and

his assistants. At other points in the book, Robinson gives his impressions of the cultural and social importance of kung fu as "the peaceful way"; a characterization that David Carradine has carried out on the "Kung Fu" tv series by making violence the last resort when all else has failed.

Those of you who have some background in the art of kung fu will probably appreciate the sections devoted to Bruce Lee, one of the most amazing film personalities of our time, and the first Asian superstar. If the tv show is more to your liking, that is also reported on in depth. If, however, you only have a nodding acquaintance with kung fu and would like to know more, you'll also find several chapters of Robinson's book as an excellent introduction to the various facets of the art as I outlined them above.

"Kung Fu: The Peaceful Way" is a worthwhile investment for those of you who browse your local paperback racks for something intelligible. It covers the subject from all possible angles, making an interesting and entertaining event out of the age old mysteries of kung fu. And as for secrets — whatever secrets of kung fu there are to tell, Robinson tells 'em.

— John Lemon



"AS TIME GOES BY"

by Derek Taylor
(Straight Arrow; \$4.95)

What a pleasure to read a rock-book by a participant in the culture rather than by a journalist-onlooker. Taylor's first hand accounts of his relationship with the Beatles, Paul Revere and the Raiders, Mae West, the Byrds, and others for whom he was a press agent are interesting and revealing enough to compensate for his dis-jointed narrative and overly personal remembrances.

The book has no particular form but is more like a selective rendering of a journal kept at the time. Taylor's descriptions of the disintegration of Apple, and his pleasure in recalling the beginning of the Byrds are standouts, as is his telling of an acid trip in rural England he took with Paul McCartney.

It would have been interesting to hear more about the mechanics of the building of the Beatles publicity, but Taylor prefers to recount it as an almost haphazard process. He refers to an antagonism between himself and Brian Epstein but fails to trace its origins. Overall he communicates much atmosphere but little substance preferring, no doubt, to keep friends rather than make gossipy waves.

As literature, "As Time Goes By," is full of flaws, but it is a significant piece of history because of Taylor's candid unlauded description of his life as a rock and roll press agent in the sixties.

— Daniel Goldberg

ROCK, FROM ELVIS PRESLEY TO THE ROLLING STONES

By Mike Jahn
(Quadrangle/The New York Times Book Co., \$9.95)

The story of rock is always interesting no matter how it is written. This particular version of rock's progression from the late 40's to the early 70's is exceptionally good, probably because author Mike Jahn has been around the rock scene long enough to know his stuff. As the prestigious publishing imprint will tell you, Mike has done a book for the ages, a textbook study of the development of popular music into the culture rending force it attained during the late 60's. And he's done it just right. The book is modular, with a good, workable index. You can find the information you need whether your interest is Abbey Road (pages 242 and 250) or Zombies (page 143). It certainly doesn't replace Lillian Roxon's "Rock Encyclopedia" but it makes a solid companion volume, telling you how it all happened and when in easy, readable prose.

Another function of this book is to give those who know nothing about rock a

place to start. Jahn has keyed the elements of his book to the music that resulted. You'll find suggested albums, complete with serial numbers and company names, as footnotes throughout the book. So if you come across someone you'd like to know more about, the information is available for you to hear the music involved.

Perhaps the only disappointing feature of the book is the lack of illustrations. There are 25 photos, but this is a book that could have tolerated 250 photos and still been effective. But Jahn's writing often makes up for the lack of visuals by giving graphic descriptions of the music and musicians who are part of the continuing story of pop music. "Rock" is a major effort and Mike Jahn is to be thanked for his work. If you want to know the story behind the music, "Rock" is an excellent place to start.

— Richard Robinson

TURN IT UP (I CAN'T HEAR THE WORDS)

By Bob Sarlin
(Simon And Schuster, \$2.95)

Popular songs as forms of poetic communication is the base from which author Bob Sarlin has chosen to examine today's music and musicians. His perception is that "poetry in America is not dead or forgotten. It still lives on jukeboxes, on car radios, and in the Woodstock Nation."

This suggestion that rock and roll music is art is, of course, part of the tradition of rock as it emerged from the Sixties into the Seventies. Sarlin states his case well, giving the readers examples of art and artist which the intelligentsia cannot deny: Joni Mitchell, Randy Newman, Bob Dylan, Van Morrison, Laura Nyro, Don McLean, and others of their ilk. But that rock and roll was born at the Newport Folk Festivals under the guiding hand of Mr. Dylan and came of age through the events that lead to the organization of the Woodstock Nation (you'll pardon the expression) is a misreading of what rock and roll is all about. Certainly Dylan and the denim shirted hordes who followed him screaming into the world of rock had a profound impact on the course of the music. But it was the music itself: "Double Shot Of My Baby's Love", "96 Tears", and other sub-literate events which made it the true poetry of our times. Dylan didn't make rock into poetic art. Rock made Dylan into poetic art.

This stance, that Dylan and the rest of his folk drenched followers were responsible for it all happening, is one which I cannot agree with. For me Dylan's contribution to rock was detrimental at best. He brought an audience that hadn't heard the first Beatles album but, nevertheless, embraced "Sgt. Pepper" as a Daliesque

brain painting to be listened to with a sense of reverence usually reserved for fine wines and good cigars.

Rock and roll is not the singer, nor the songwriter. It is the event to which they contribute but over which they have no control. In truth, Sarlin's book again raises the two decade old question: what is rock and roll. If your definition includes Joni Mitchell and Laura Nyro, you'll love this book. Personally, I think that Doctor Feelgood And The Interns' first album has more art to it, more jukebox poetry, than anything Mr. Dylan has ever written.

— Richard Robinson

AS THEY WERE: CELEBRATED PEOPLE'S PICTURES

By Tuli Kupferberg and Sylvia Topp
(Links Books - \$2.95)

Bella Abzug, Spiro Agnew, Muhammed Ali, Louis Armstrong, Fred Astaire, Joan Baez, The Beatles, Humphrey Bogart, Lenny Bruce, James Cagney, Johnny Cash, Fidel Castro, Judy Collins, Bob Dylan, Jane Fonda, Herman Hesse, Adolf Hitler, Mick Jagger, John F. Kennedy, Groucho Marx, Marilyn Monroe, Richard Nixon, Jacqueline Onassis, Yoko Ono, Elvis Presley, Roy Rogers, Frank Sinatra, Kate Smith, Elizabeth Taylor, Frank Zappa and more, more, more as they were when they were children. The most amazing collection of baby and childhood photos I've ever seen assembled. A marvelous book — I wish they'd do a book of celebrated people's parents, ... children, ... then their parents as children ... In paperback, at \$2.95, it's well worth it to buy more than one and give it to someone you love as a gift. □LR



THE COSMIC CONNECTION

By Carl Sagan
(Anchor Press)

Carl Sagan has subtitled his latest book, "An Extraterrestrial Perspective". He is looking off into the stars, suggesting that there is life out there which can tell us things it might take us millions of years to figure out on our own. Sagan believes that the universe is too large, too cosmic, not to have other forms of life besides ours. The brunt of his book is that we should build and man huge radio-telescopes to listen for a peep from the beyond, to catch that extraterrestrial message which may, at this moment, be leaping past us on some easily received radio frequency.

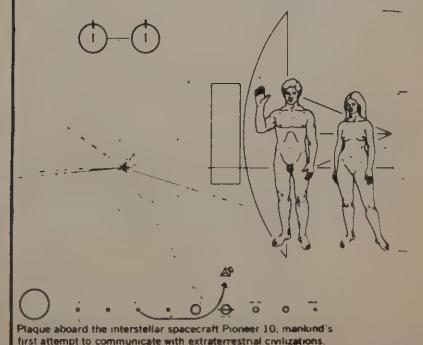
The idea of the book is interesting, at times fascinating. Especially when Sagan relates his own involvement with the space program (He's a professor of astronomy at Cornell and has received NASA's medal for exceptional scientific achievement). The story of the plaque which Sagan instigated and his wife drew to be placed aboard the Pioneer 10 spacecraft is especially fascinating. The plaque, complete with drawings of a naked man and woman, is designed to communicate the essence of our civilization to any other life forms who may someday recover Pioneer 10 as it flies through interstellar space.

There are chapters in the book, unfortunately, which drag. Sagan will zap us with pages of cosmic perceptions, thoughts about black holes and negative energy. Then he'll turn around and get boring, going on and on with rather uninspired accounts of all those little pink men who aren't running around Mars. Basically there isn't enough to make a book so Sagan, with the help of the book's producer, Jerome Agel, does a lot of quick fill. Since the interesting bits are sandwiched between the dull places you'll find yourself skipping over chapters. Still the good parts of the book are very good and it's worth reading if you ever wondered where we all are in the cosmic perspective.

THE COSMIC CONNECTION

An Extraterrestrial Perspective

Carl Sagan
Produced by Jerome Agel



Plaque aboard the interstellar spacecraft Pioneer 10, mankind's first attempt to communicate with extraterrestrial civilizations.

RICK DERRINGER: PRODUCING ROCK AND ROLL MUSIC

By Richard Robinson



Bob Gruen

Rick Derringer poured himself a cup of coffee, then walked over to his dining room table. He pulled out a chair and sat down, eyeing me as he sipped his coffee and I set-up my cassette machine and adjusted the microphone. I pushed the record button. The telephone began to ring. Elizabeth Derringer appeared from the living room and answered it. "It's for you, Rick," she said, holding the phone out towards him.

He nodded and excused himself. I put a hold on my audio arrangements and lit a cigarette. It's fun to visit rock and roll stars at home, to get an idea of what their private lives are about. In Rick and

Elizabeth's case, 'home' is a charming brownstone house on the lower West Side of New York City. It belonged to the Teddy Roosevelt family and has a wonderful Victorian atmosphere.

Pure Henry James: gold framed mirrors reaching from floor to ceiling, intricately carved black walnut mantle pieces surround the fire places in each room, wide polished floor boards ... the glories of a New York that has long since passed into the history books. In the midst of this splendour, Rick and Elizabeth have made themselves at home. Gold records sit on the mantles, stereo systems are set against the walls, and a

guitar or two can be seen in the distance.

Rick returns from his phone call. I open my mouth to ask the first question and the door bell rings. Rick and I both laugh. In comes photographer Bob Gruen. Bob sets down his camera case and begins to unpack. "Before we start talking, let's go to your music room," I say.

"Sure," Rick replies and leads the way out the back door of the house. Bob follows us with his cameras.

The 'music room' is actually a small building, set behind the house at the far end of a little court yard. Rick explains how nice it is to have this set-up. The



"First of all, we were all friends ... if you've ever read about wolves, you know that they travel in packs ... one wolf can't tackle a moose. He needs the pack to survive..."

we hung together. In the early days of the Allman Brothers Band we went out and collected bottles and shit to keep going.

"The way the title *Brothers And Sisters* came about was that even though we have had two great losses, we were still a family. The title was originally *Lightnin' Rod*. But you know, we didn't band together because we thought if we musicians stuck it out we'd all be driving Rolls Royces. This is no advertisement for communes for God's sake, but there's a lot of love between us. We are brothers and sisters in this organization."

You all (the band, their roadies and business managers) have a mushroom, the band's brotherhood ensignia, tattooed on your shins.

Allman: "Yeah, it's funny. When we got busted in Jackson, Alabama, they were taking pictures of us and putting our hands down in the ink. They had to write down the different marks on our bodies and asked 'what the hell you all got those damn tattoos on there for?' Nobody could really come up with an answer except for The Red Dog (percussion roadie), who said, 'Well man, it's the brotherhood symbol.' All they could say was, 'You mean there's more of you people.'

Bettis: "Everybody's so occupation conscious nowadays. A house is just a place to hang your clothes, brush your teeth, and get some sleep. Then you're back out in the world. There's still a lot of that old Southern family life around, though. The young boys growing up and learning their daddy's trade. That's in a lot of us real strong, that atmosphere. Like Jaimoe (Jai Johanny Johanson, one of the group's two drummers). You know about Southern black families. They're so close it's almost tribal. Our backgrounds have a lot to do with our association with each other. It has a lot to do with our persistence. 'Course when you're made so much over and people have turned you into a spectacle, it's hard to keep together. It's hard to maintain."

Do you feel you've adequately matured to accept success and recognition as part of a new lifestyle?

Bettis: (After long pause) "Naw, I fall to pieces every now and then." (laughter).

Obviously, you think it's that Southern upbringing that's responsible for keeping

The Allman Brothers Band together despite Duane and Berry's deaths.

Bettis: "Well, the kind of people that are in the South settled this country, so I guess we're a persevering people by heritage." *Allman:* "The time after Duane's death was the hardest time I figure I'll ever have. That's when all the talk of brotherhood becomes reality. I was in pretty much of a stupor after my brother was killed, but as far as this 'three year depression' trash that some magazines have printed, I've been doing alright for a fucking 'depression'. Sure, it slowed me down ... it slowed everybody down. It did a trip on everybody's head, but nobody laid around and whined 'Oh God, we can't make it now.' We all pitched in. Dicky learned to slide up on the airplane and we built ourselves back up.

"Berry's death was almost unbearable. What makes it so incredible is that Lamar Williams was the perfect replacement for Berry. It's amazing we found him."

Bettis: "A wrong decision could have well broken the band up. We rely so much on our rapport with one another on and off stage that it's essential to find the right person."

Why did 'Brothers And Sisters' take so long?

Allman: "Well, that's obvious. We lost Berry right in the middle of the sessions. It took a month to find Lamar and three months to break him in."

Bettis: "The joke around Macon was that there was gonna be a presentation given to the Allman Brothers Band for being 'The Band Most Likely To Kill Time In The Studio'. We'd spend a fucking month on one rhythm track and then come in late on Thursday nights so that the band could all watch *Kung Fu*. The next album is gonna be a live one again. At this point, that's a very good idea. We're getting to be some well-seasoned musicians, better every day. And with Chuck and Lamar, it's a new band. We deserve an accurate document of our stage show right now. I can't explain enough how much The Allman Brothers Band has matured into being so much more knowledgeable of both the stage and the studio. That's why *Brothers And Sisters* seems like it's better than anything we've ever done. It is."

"I remember ten years ago when I was playing in a bar in Indiana. Our group had a blues song that lasted thirty

minutes. We just jammed and well, nobody liked it except the band. What we're doing now is what I wanted to do ten years ago, it's just that people are catching onto it now. To be honest with you, I always thought our band played too well to really get through to a mass audience. It's surprised me."

Allman: "The basis of this band has always been to enjoy playing. That's really the only reason we're together today. If we'd have started out with the thought of making money, we would have never done it. Our first two or three tours bombed. And I mean bad. We were playing stuff like 'Whipping Post' and all the people could do was go 'Wha?' If we hadn't been enjoying it so much, loving what we were doing above all else, I don't know where we'd be. Certainly not with a number one album or at Watkins Glen."

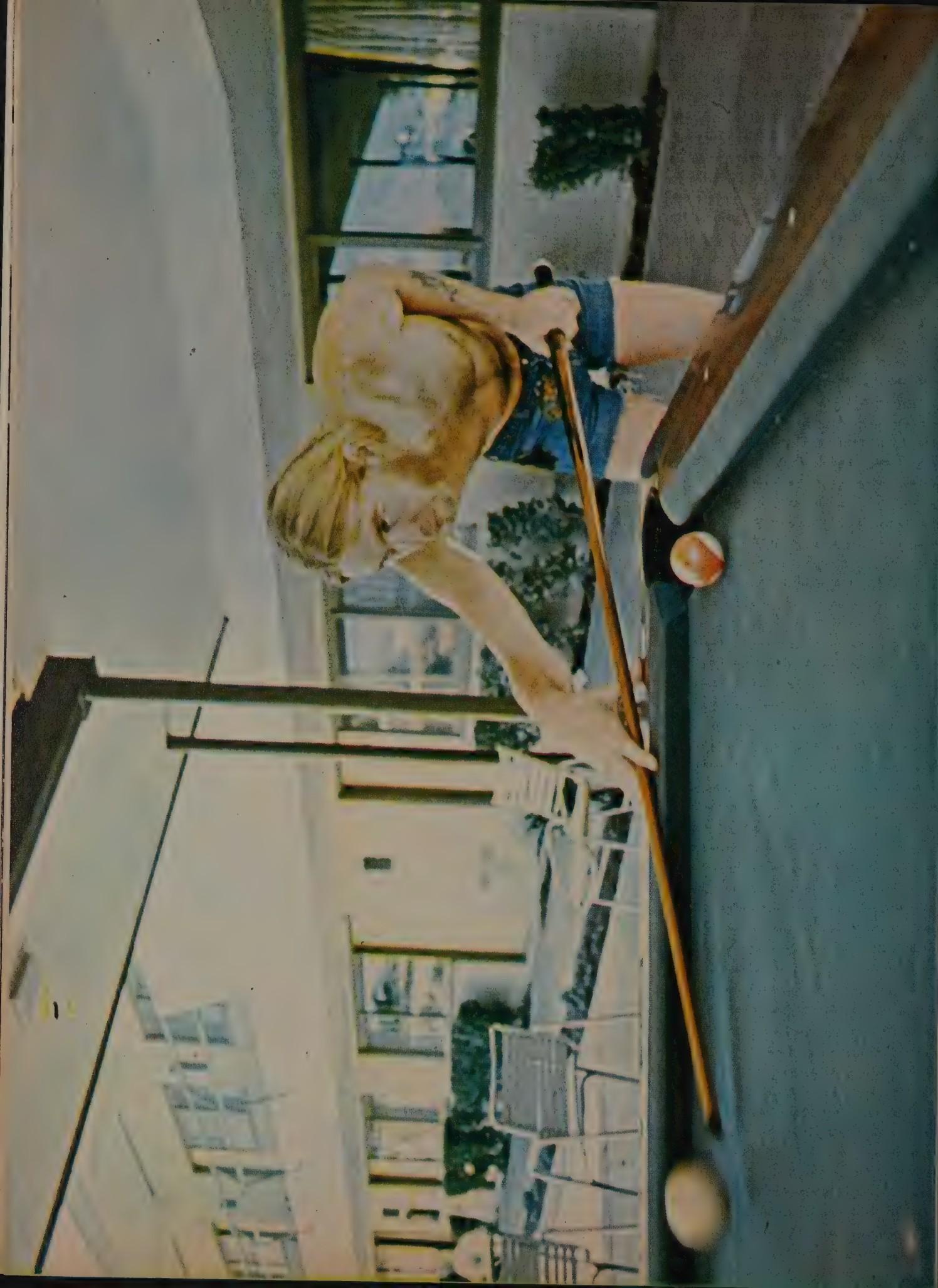
What were your impressions of Watkins Glen?

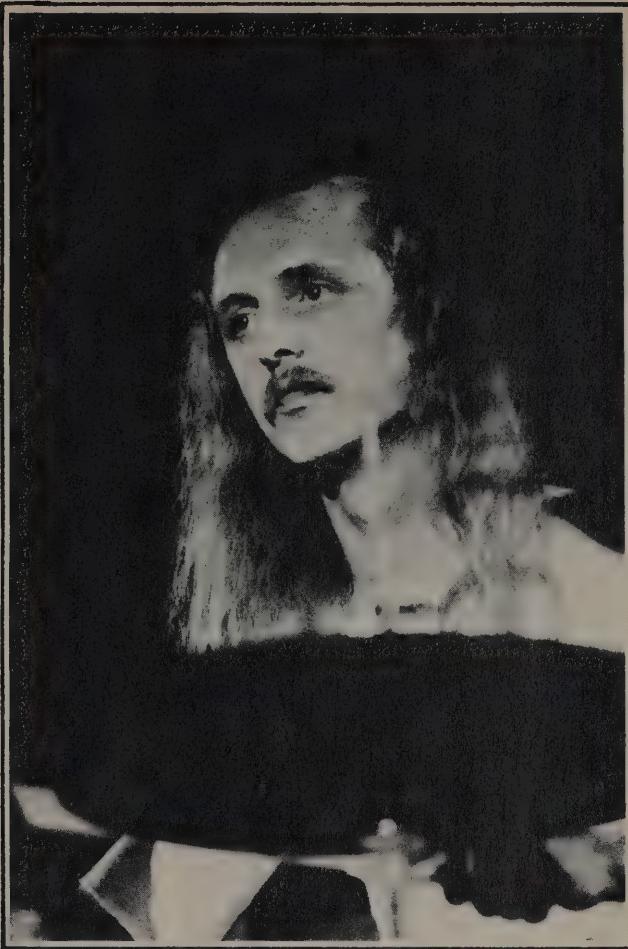
Allman: "Watkins Glen was great. But it just had the vibes of a very large outdoor gig. There was no real spirit about the whole thing, it was just a concert with a big crowd. I was on a good note that day until someone bonked me on the head with a chunk of ice during our set."

Gregg, you're beginning to play more and more guitar on stage. How did you decide to get out from behind the organ for a few tunes?

Allman: "Well, you know I've always played guitar. It's been about thirteen years now. I used to play rhythm guitar behind Duane in all our early bands, including The Allman Joys. I just felt like getting back into it again. That's gonna extend itself too. Now that we have Chuck Leavell on keyboards, I'll be standing up and playing for four, five, or six of the numbers. 'Wasted Words' I wrote on guitar and that part had to be in there. Like in 'Don't Keep Me Wondering' (Gregg hums lead guitar part). That had to be played by Dicky while Duane was playing the slide part. It's very seldom that anybody in the band writes a song and says, 'Look, this part has to be played like this.' Usually it's pretty much up to everybody on the arrangement."

'Ramblin' Man' was so popular, Dicky, does that give you some kind of motivation to start writing and singing





more in the Allman Brothers Band?

Betts: "It makes me feel so good that people have put so much value on something I have to offer. Like 'Ramblin' Man', I'm real glad that people from all over the country have been able to identify with the song. I think it's a damn good expression of the kind of people our band comes from. People in the South can feel my heart beat in that song. Down there, that song is really close to everybody. Everybody knows those places. Everybody knows about 41 running

down through Florida ... but then again, 'Ramblin' Man' was very popular out on the West Coast too. It makes me feel a lot more confident about my playing than ever before. Makes me want to get out there and write and sing all the more. It just tickles the hell out of me."

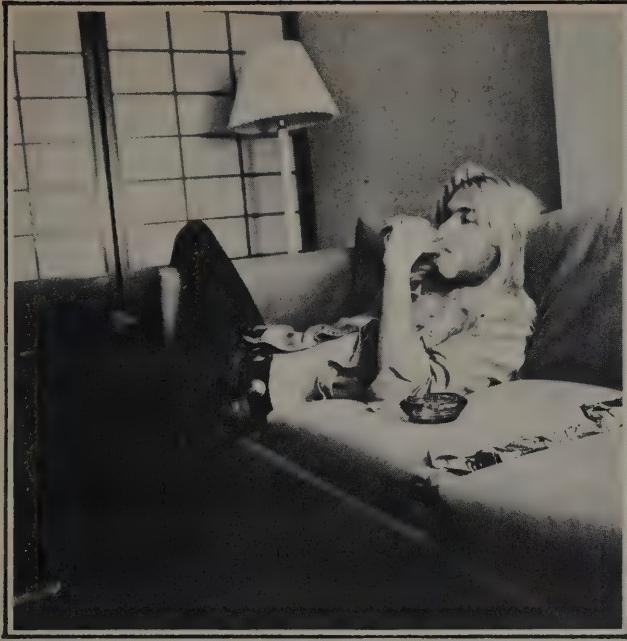
How about your solo album?

Betts: "It's still kind of in the thought process right now. I've done some demos, mostly laying stuff down and listening to it to try and figure out what it would

sound like as a finished product. I think it might have a mixture of country music and blues. Then I'm going to do some instrumental stuff with Stephane Grapelli. He and Gango Reinhardt used to play a lot like Duane and I used to. You know, real fast, pretty harmonies and melodies. We might re-cut 'Revival' as an instrumental with Grapelli on slide and myself on guitar."

Do you look forward to your next solo album, Gregg?



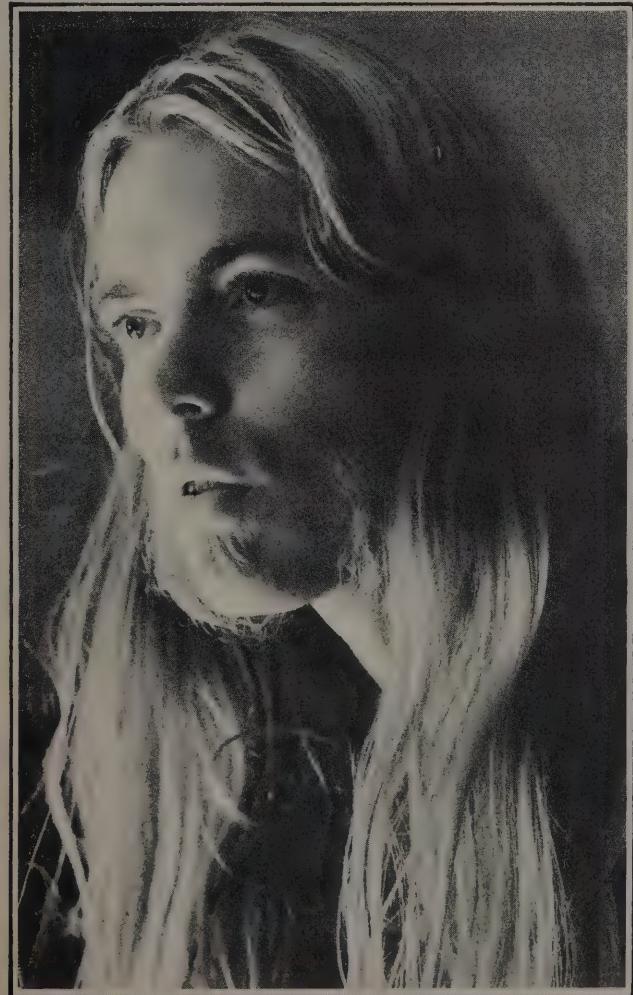


Allman: "Yes and no. I enjoyed *Laid Back*. It was quite a lot of work, but I was satisfied. The next one should be a lot easier, now that I know the pitfalls you can fall into with a project like that. But right now, I'll tell you that I'm so sick of

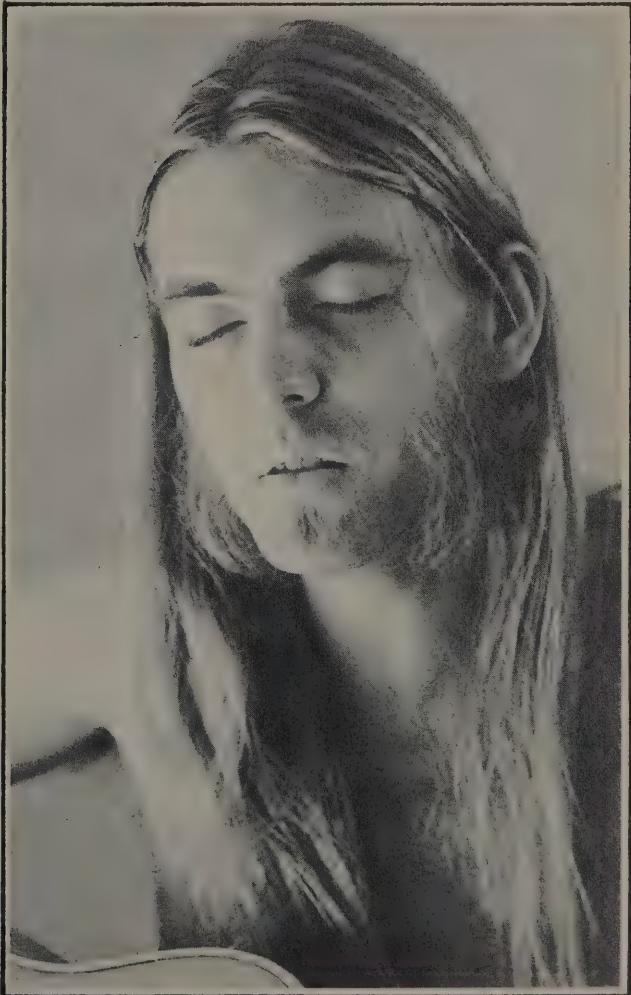
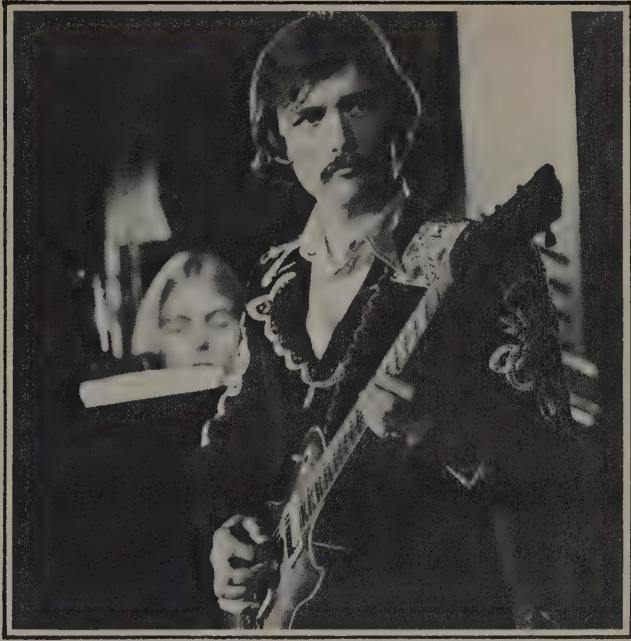
looking at the inside of a studio I could puke.

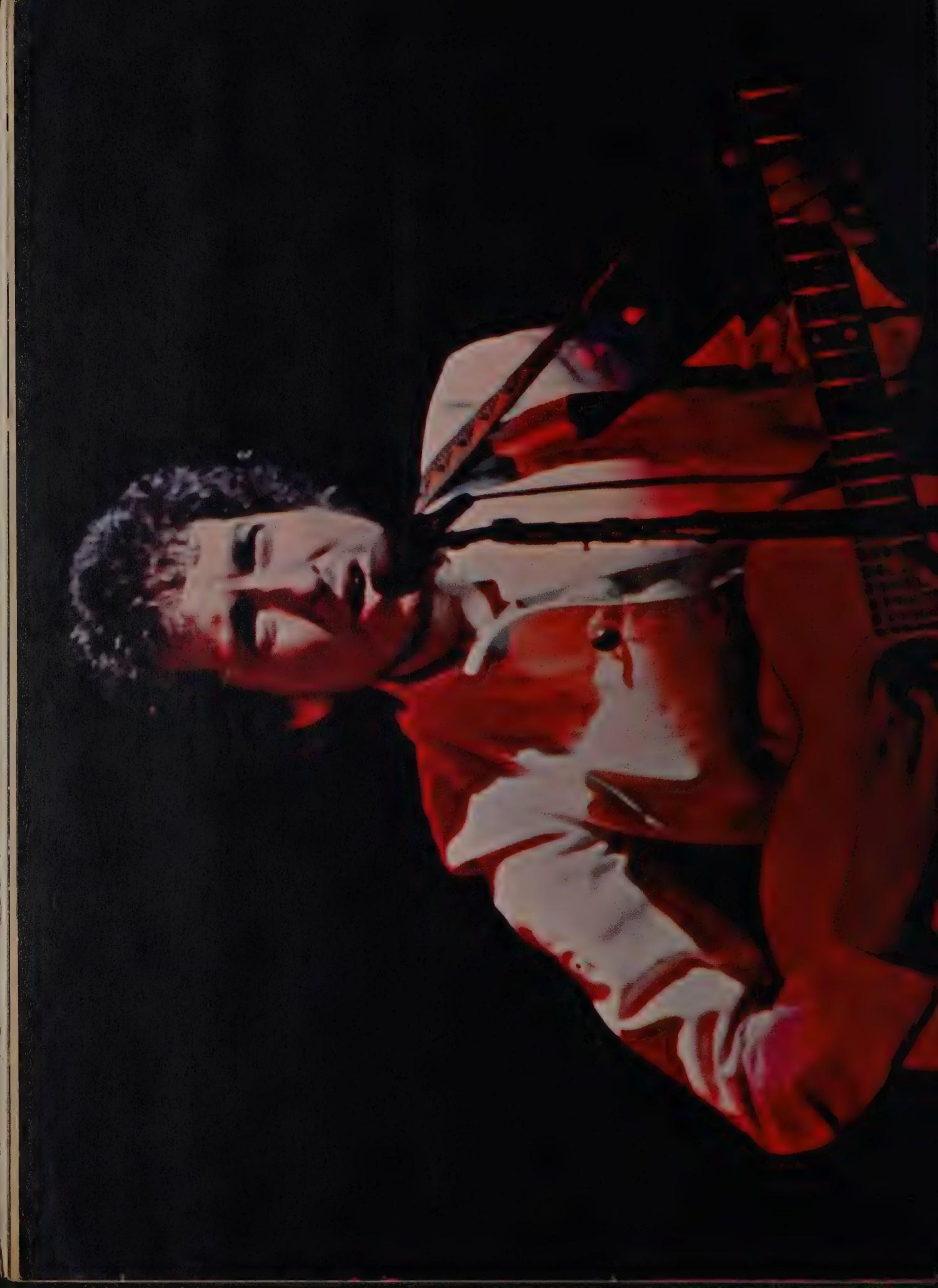
"The other problem is that people start talking about you leaving the band and shit once you get into solo albums. This shit that was printed recently about me

leaving the band — about any of us leaving the band — it's a bunch of God damn ... well, it's not even horse shit. I'd rather have some horse shit than listen to that drivel. We'll be playing as long as there's somebody there to listen."

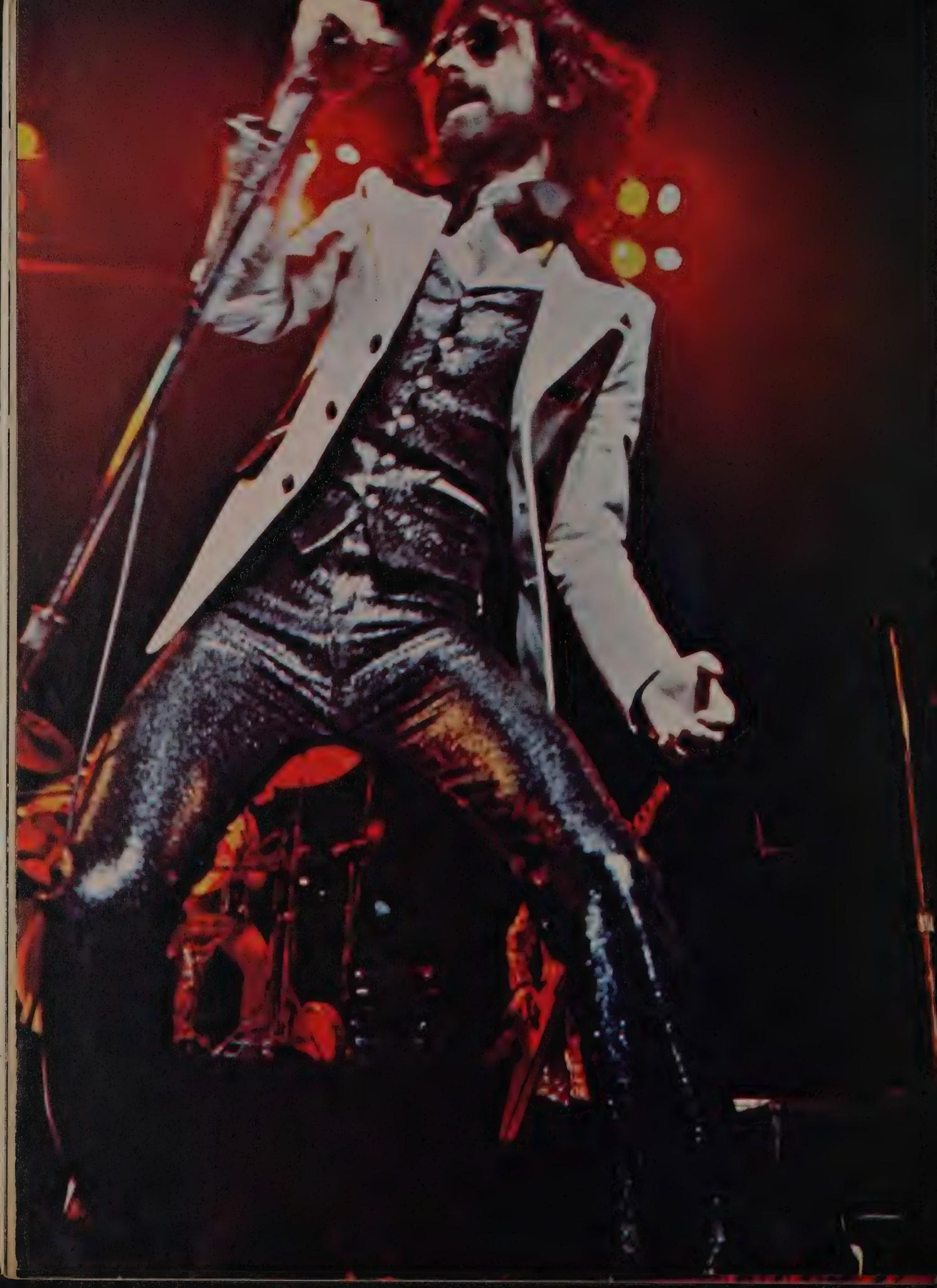


"If we'd have started out with the thought of making money, we would have never done it. Our first two or three tours bombed. And I mean BAD."









THE HIT PARADER INTERVIEW



THE J. GEILS BAND: Those Bad Boys From Boston

The Hit Parader Interview With Lead Singer PETER WOLF

HP — About the J. Geils Band, I want to take you back a number of years...

Wolf — Back into time...

HP — Back to the Hallucinations ... Was that your first rock and roll band?

Wolf — Yes, it was.

HP — How long were you in that band and when did the band get together?

Wolf — That band got together around 1964, I think, I know you'll probably quote me on these dates, but the dates will probably be highly inaccurate ...

HP — Okay ...

Wolf — It started around 1964 and it lasted till about 1967 and in 1967 the J. Geils Band started. Kind of grew out of just a lot of midnight jam sessions and, ah, a lot of bottles of scotch. And we decided to take a little month trip up to Montreal and when we came back we were a band.

HP — Before the Hallucinations and J. Geils what were you doing?

Wolf — Before the Hallucinations I was an art student at the Boston Museum School Of Fine Arts.

HP — Have you ever regretted not becoming something besides a rock and roller?

Wolf — Ah ...

HP — Late at night ...

Wolf (laughing) — Early in the morning I regret sometimes I was never a great whale fisherman, but other than that, no, no regrets.

HP — You did some radio at one time, right?

Wolf — Yes.

HP — Is that something you want to pursue, either radio or television?

Wolf — I love the medium, but I did it. What I want to do is just be good at

what I'm doing. And what I'm doing is being a member of the J. Geils Band. And I'm hoping the J. Geils Band Just Keeps growing and getting better.

HP — Where did you develop your stage act? Things like that floppy guitar you use on stage...

Wolf — Yeah, the floppy guitar, what we call 'the great rock and roll guitar of the sterling decade', that is now resting in a museum in Anchorage, Ohio.

HP — It's been retired?

Wolf — It's been retired for the moment. It's on loan. But it can always be reclaimed.

HP — What do you think about America? You've really seen it. Do you have any general reactions? Are you glad to get back to Boston?

Wolf — Well, that's part of America, ain't it?

HP — I don't know, there'd be people up there that may argue with you about that. Do you have any sense of America as America?

Wolf — Sure, we're the last of the traveling gypsies. We replaced the circus about ten years ago. Rock bands did. When I say the circus — now this is important — that rock is the circus of today, I don't mean it in terms of clowns, you know. I mean the importance of the event is as important as the circus was. The circus is a great art. People have this image of the circus being like P.T. Barnum, you know, ripping people off.

But what I mean by rock has replaced what the circus was, for entertainment. Spectaculars. People coming out to see. Whatever band is playing that town. It's like the circus comes in, the kids flock out — they just want to come and see it. So when we get to a town, you know, if you want to you can find out what's going down. It's up to the individual. We're a band that likes to find out what's going down so we usually find ourselves roaming around town.

HP — Do you get inputs that way? Does it affect your music to find out what's really happening in America?

Wolf — Oh yeah. It's like, you know, some bands like to get into the airport, fly in, go to the hotel, do their gig, and

go, fly out. We tend to like, you know, stage a little open house and find out what's going on. If there's any bands or musicians we like to meet 'em all. Any radio people at good stations we check 'em out. It's interesting. One of the benefits of being able to travel is enjoying where you're traveling to.

HP — Now, the fabled Juke Joint Jimmy, does he go along?

Wolf — Juke Joint Jimmy hasn't traveled with us. He went down to New York with us once.

HP — He is a real person?

Wolf — Oh yeah.

HP — He's a real person in hiding somewhere in America?

Wolf — Oh yeah, he really is. He's alive and well. As a matter of fact he might be coming out on record. We have some recordings of him on tape, and he's got some old things. He was on the Lomar label — a Southern label that's now defunct. And we might do some things with him on our own. Like going into the studio with him. He's a good cat, got a good head. He's in Boston now.

HP — How much time does the band spend on the road?

Wolf — The band spends about ten months of the year on the road.

HP — Do you watch a lot of tv, carry books with you, or what?

Wolf — Everybody has their own habits. Basically we all carry chemical sets.

HP — A. C. Gilbert Chemistry sets?

Wolf — And Erector sets and we build little cities. (laughs). No, actually, what we do is we all carry highly intricate intercom systems and talk to each other in our different rooms.

HP — That's nice. Do you have any hotels that you'd recommend in America?

Wolf — Yeah, one fun hotel is the Choo Choo Hilton in Chattanooga, Tennessee. You can get your own railroad car to sleep in. (laughs). Hotels are crazy, I mean we've had some crazy times in hotels and they all have their own little personalities.

HP — Do you ever wake up in the morning and not know where you are?
Wolf — I wake up every morning and don't know where I am!

HP — Do you wake up and have to call down to the front desk and ask what Holiday Inn this is?

Wolf — No, because usually what happens is we get woken up in the morning and it just says 'bags in ten minutes' — the voice of John Demanian, Big John, who's our head master of movement and transport. He masterminds our moving in and out of cities. He's incredible. He's a genius.

HP — What do you think of traveling after all this time, does it get on your nerves?

Wolf — No, it's part of what you got to do to do what you got to do. It's like if you want to be a writer and you want to write a book then you've got to type and if that's what gets you to finish the book then that's what you got to do, you know.

HP — Do you still listen to different records for inputs?

Wolf — We listen to everything. Between the six of us we try to keep tabs on everything. Country, rock, soul, gospel ... our latest kick now is polkas. Polka rock. Now you can put this in black and white Richard, polka rock is gonna be the hottest thing this side of sequins, I tell ya. This side of glitter litter.

HP — What do you think of glitter, do you think it helps?

Wolf — Well, it don't hurt. (laughs). It feels pretty nice.

HP — A lot of new bands that are trying to get started now must feel sort of confronted with whether to get into that as part of their thing. Like maybe four years ago they were confronted with how many amplifiers they should have, today they're confronted with, you know, should we be slightly showy or shouldn't we? Now you give them a show ... what do you think of bands who are still just playing music and not worrying about giving a show? Do you think they're missing part of what the event is all about at this point?

Wolf — Well, it depends. Like if I go to hear somebody like, let's see, Jerry Lee Lewis, well no. Say I go to see someone

like Charlie Rich or Bobby Bland, he might just stand there and not do anything, you know. But they both put on shows just by being what they are. They might not be frantic, but they're incredible musicians. Just the talents that they have, their vocal capacities and their musical capacities. You know, it's like if I go to see The Modern Jazz Quartet, it's different. If you're talking about just in rock now, I can't speak for any other band, that's up to them.

HP — How do you keep the energy going when you get out there onstage?

Wolf — Well, the whole band relies on one thing, and that's the crowd. Before we go onstage, it's like we're going out there to try to really give them everything we've got and you can just kind of feel it out by the vibes of when you hit the stage and if you get some feedback the moment you hit that stage they'll get everything we got. And if they're a little reluctant we'll still try to give them everything we got. That's really what we've been doing ever since we started. It's just what we can do. Every night we get out there we try to do the best we can do that night. We rely on them, the audience, because they're the ones that really get us through.

HP — Before we talk about 'Ladies Invited', I'd like to know where everybody buys their clothes?

Wolf — Alright! We spend our time going from city to city trying to seek out some crazy little duds.

HP — That's a fine hat you're wearing in the picture on the back of the new 'Ladies Invited' album cover.

Wolf — Oh, thank ya, that came from Pareee...

HP — When were you in France...

Wolf — No, Paris, Connecticut. Just trying to have a little fun.

HP — Do you worry about getting clothes?

Wolf — Constantly. It's funny you should mention it.

HP — Oh, why?

Wolf — It keeps me up all night. You're talking to just about — I would say — the world's worst dresser in the entire entertainment industry.

HP — Oh, I don't know, some of your outfits are pretty snappy

Wolf — Thanks, but get close and try to smell it.

HP — Do you feel insecure about your clothes?

Wolf — No. When you're on stage you just want to wear something that's comfortable, you know. And everybody just likes what they get.

HP — Is Magic Dick still wearing tuxedos?

Wolf — Magic Dick, he's weird now, sometimes he shows up in ah ... last gig we did Magic Dick showed in a suit of armor. He did the whole set with a suit of armor with a breast-plate on and a sword and a plumed hat. I don't know where the hell he got it, I didn't ask him. One night he came with a cape and a mask. But, you know, the kid keeps trying. (laughs). We also did, now this is true, we were playing up in Salt Lake City, Utah and he did an entire set in B.V.D.'s. Long Johns I mean, quilted long johns. They were kind of a pale green.

HP — Your music...

Wolf — Ah! Music! That's what it's all about, thanks for reminding me.

HP — Are you still recording fast, still going in, getting it down, and getting out?

Wolf — Yeah, 'Ladies Invited' has a lot of that. But like we have no set rules or formulas for anything. The only set formula is what makes it sound the best. And if it means spending three days on one tune we will, if we have to spend only an hour on it, then that's all, we do it until the point where we feel we got what we want to get out of that song. You know like a lot of people kind of go in with certain pre-notions, but we're still growing in the studio, we've just begun. We've only just begun.

HP — Making the big jump from the first album you did to 'Ladies Invited', what are the major differences?

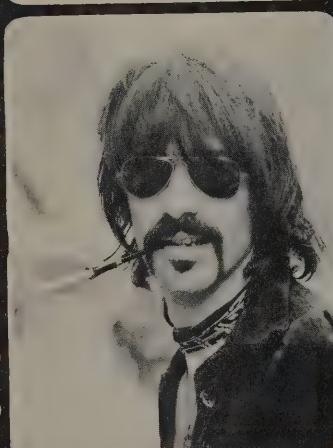
Wolf — That's kind of a hard question for me to answer cause I'm so close to it.

HP — You haven't listened to the album yet!

Wolf — Yeah, right (laughing). That's funny, keep that one in. No, I think







what has happened, the main thing, has been development, progression as musicians, and as concepts of what we want. Development and growth individually. Development and finding out what the studio is about. It's a process. The more you do it, and if you do it the right way, the more you get out of it. It's like kissin'. The more you kiss, and if you got the right teachers, the better kisser you'll be.

HP — Did you do a quadraphonic version of this album?

Wolf — No.

HP — Have you done any quad stuff?

Wolf — Well, we wanted to release our first album on 78's and it took Atlantic a whole year to convince us not to. So that should give you some kind of idea of where we're at. We're just discovering stereo.

HP — And you don't feel there's any need to get any further along than stereo at this point?

Wolf — Well, there might be, but we haven't been discussing it yet.

HP — Where are you recording, by the way?

Wolf — So far we've been recording in a couple of different studios but like our main kind of recording home so far is the Hit Factory in New York, that's our kind of home base.

HP — You did your very first album at the Record Plant in L.A.?

Wolf — No, our first album was done at A&R in New York. Second one was the Record Plant in L.A. Then we did some cuts in Atlantic's studios in New York. Most of our records after that have been done at the Hit Factory in New York.

HP — That's comfortable for you?

Wolf — Yeah, nice and funky.

HP — I noticed on the 'Ladies Invited' album it says you mixed in Colorado.

Wolf — We went out to the Caribou Ranch on that album to do the mix and also to kind of catch how high the mountains go.

HP — How much time do you need between recording an album and then doing a mix?

Wolf — That depends, sometimes we do it right away, sometimes we let it go for like a week or two depending on what our road schedule is like.

HP — There's no emotional thing about leaving it for a while?

Wolf — Oh no, we get it, mix it, and finish the mix, it's kind of like a photographer making prints, once it's printed it's done.

HP — One of the things that's surprising about 'Ladies Invited' is that when you take out the record there's the old Atlantic Records label — the kind they used on their records in the 1950's.

Wolf — Oh yes. We just decided ... well, we're a very traditional band, we like to approach things pretty classically. When I say 'classically' I mean, you

know, with tradition. Our role is to perform what people like and to entertain. And always, one of our big dreams — of everybody in the band — was to be on Atlantic Records and in those days when we were first buying and loving Atlantic records that was the label that they had. And we thought, for our own selves, it would just be kind of fun to see our names on that label.

HP — They also let you have a colored plastic record which is an idea that not many people can get their record companies to let them do.

Wolf — Well, that was an idea that we came across for 'Blood Shot' to coincide with the concept; to kind of go along with the album. We were all sitting around one day and somebody thought of the idea and we said, 'wow, that would be a nice little extra, add a little touch to it, that would help.'

HP — I've seen record companies faint at that type of suggestion, it costs so much extra.

Wolf — Most of 'em do, that's why we always carry amyl nitrate with us so we can revive 'em...

HP — A lot of people are learning about the tradition of music that you stand for only through the J. Geils Band.

Wolf — That could be one of the highest compliments that somebody could pay us — you know, that we've helped them turn on to other things.

HP — You started in the mid-1960's and here it is almost the mid-1970's. Many people in your audience are too young to remember the roots music that you developed out of, in fact too young to remember the mid-1960's. How do you feel about that new audience? What's your reaction?

Wolf — Well, first of all, there's two things we've got to clear up. When I say we're a traditional band I mean that the way we approach the music is traditional but the music is contemporary. It's not like we're just taking this old music and playing it, not like we're doing something like Sha Na Na would do. Or any kind of rock revival. Now the second question, as far as the age thing, I'm just a young fellow myself...

HP — Do you ever think about that, that some of the people out there were only four or five years old when you first picked up a microphone?

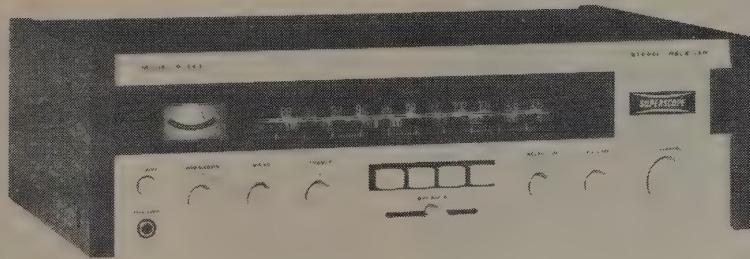
Wolf — No, the more power to 'em, the more power to me. Age to me is ... well, the only thing you kind of keep track of your age for is for tombstones and stuff. It ain't for the living.

HP — Like on the Chuck Willis album cover. Do you think that kids should know about Chuck Willis and Johnny Ace and Solomon Burke? Sometimes they'd rather listen to you than to go and try to find out how it all began...

Wolf — That's up to the person. If somebody is going to a movie it doesn't

ELECTRIC NEWS

By Richard Robinson



Superscope's AM/FM stereo receiver (Model R-340) with quadraphase (r) circuitry will get you ready for the era of FM-quad broadcasting.

Get Yourself A Quadraphaser

There are many confusing aspects of the four channel quadraphonic systems that are being introduced in this country. First there are at least three major encoding-decoding quad systems, none of which are compatible with the others. Second it is necessary to re-outfit yourself for quad, not only by buying a quad amplifier for decoding and reproduction plus two more speakers, but also by buying a new needle for your turntable, special cables to connect the turntable to the amp, and so forth.

But perhaps the most confusing part of the introduction of quad is the claim that many manufacturers seem to be making that they can sell you a four channel FM receiver. This is very nice except that, at the moment, quad radio broadcasts are few and far between — most probably because the FCC hasn't yet ruled on a quad radio broadcast format. (The same thing happened when stereo FM radio was introduced — it took them years to figure out which was the best system.)

In the meantime many folks who want to get quad are confronted with buying a quad amp with a stereo radio receiver built into it. The amp may always be good — no matter what happens next in quad — but the FM receiver may not be worth much if the FCC decides on quad radio in a format that is not compatible with your quad amp/FM receiver combination.

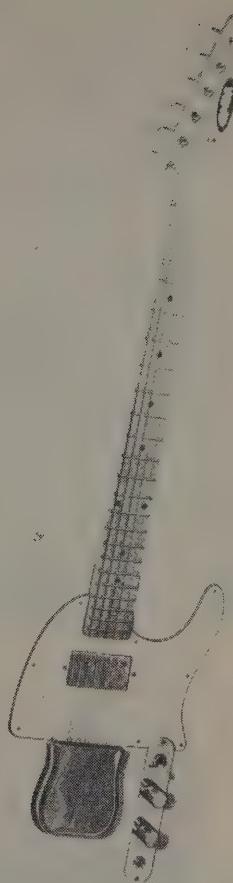
To counter these problems, Superscope (they make Marantz hi-fi equipment as well as Superscope and they distribute Sony tape recorders in this country) has come up with an ex-

citing new receiver. It's the new, medium priced, Superscope Model R-340 FM/AM/FM Stereo Receiver with Quadrephase (a trade-marked name of Superscope's) 4-channel compatibility, the R-340 is conservatively rated at 30 watts of power.

Superscope's exclusive Quadrephase (R) circuitry, plus a second pair of stereo speaker systems, enables the receiver to derive the effect of four channel sound from either stereo sources or matrix-encoded sources (such as the Columbia Records quad system which is presently being used in some trial quad-FM broadcasts). So, with the system as it stands, you can listen to 'fake' four channel (two channel stereo plus two extra speakers to give you the ambient sounds hidden in all stereo records) or matrix-quad broadcasts.

What's so nice about the Model R-340 is that when the time comes and the FCC decides on a quad-FM system, the Superscope unit won't be outdated. All you have to do is buy an extra four channel decoder or demodulator to conform to the FCC specs and plug it into the Superscope unit through its tape monitor input — and presto! you have a four channel FM receiver.

Other nice features of this unit are balanced flywheel tuning, oversized signal strength meter, illuminated dial pointer, station log for indexing favorite stations, automatic RM stereo decoding, graphic balance control, separate bass and treble controls, speaker system switching, and a stereo headphone jack. Very nicely made at a surprisingly low price.

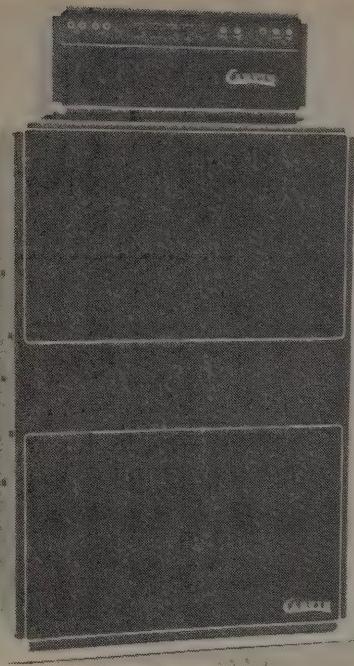


The latest model Electra Guitar ... lots of good features at a reasonable price.

Bucking The Hum With Electra

With many of the features of other high priced guitars, the Electra "Rock 'N Soul" solid body guitar is a practical beginners' model which is also ideal for those needing a second guitar. Like many of the other new model Electras, this one features a special high output double coil humbucking pickups which increase the sustain power of the guitar — especially in combination with the well made solid body construction. In fact, Electra has gone even further with this "Rock 'N Soul" model, by using special hybrid pickups. The rhythm pickup (the one closest to the end of the neck) is one of the humbucking units while the other pickup (closer to the bridge) is specially wired to accentuate treble effects.

Distributed by St. Louis Music Supply, these guitars are available in a variety of finishes, including natural, black, and ivory. Electra makes a complete line of solid body and semi acoustic models of electric guitars. All have either maple or rosewood fingerboards and many models have roller bearing vibrato tailpieces.



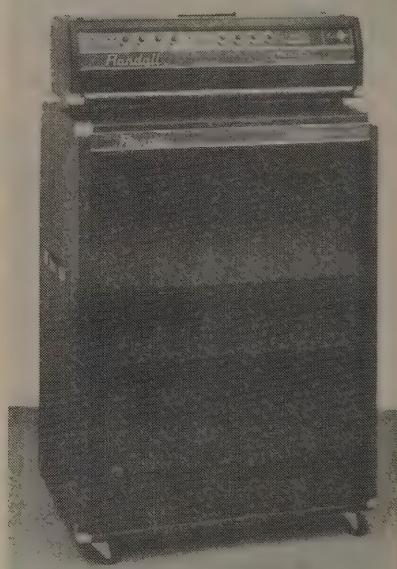
Amps By Mail

Since 1946 Carvin Music has been making and designing professional music instruments. You won't see their amps, guitars, mixers, and pa systems in the stores since they only sell by mail. But, if you're interested in a high quality amp with plenty of power and a heavy duty case, you should definitely send for their new 1974 catalog — it's chock full of amazing buys at amazing prices.

By cutting out all the profit that goes to shippers, middle-men, and retail stores Carvin is able to sell professional equipment at prices that you can't buy amps for anywhere else. The Folded Horn Bass Amp which is pictured with this column, includes their B2000 power unit and FH950 speaker system. The speaker system features two special designed 15" heavy duty folded horn drivers that will handle up to 250 watts peak. The B2000 power unit delivers a full 125 watts RMS with less than 1% distortion (that's about 300 watts peak).

Special features on the amp top include dual input channels for bass or lead guitar, deep bass boost, presence switch, and other goodies. And to top it all off the bottom is constructed of laminated plywood with heavy black anti-scratch

vinyl covering and built-in dolly with casters. This unit would cost about \$1,100 in the stores. If you're planning to invest in high quality, high output rock amplifiers, bass amps, pa's, or mixers, get a copy of the Carvin catalog and check-out their equipment.



The Randall Commander Bass ... the best way of getting the bass sound out to your audience without distortion.

Unfolding The Bass Sound

I guess it all started when bass players discovered that they could get really deep, accurate bass sounds by using an Altec Lansing Voice of The Theater speaker in combination with a good amplifier as their bass amp system. Anyone who tried this soon realized that the type of speaker cabinets used for guitars shouldn't be the limitation set on the type of cabinets used for bass. Sure, guitar-type speaker cabinets could punch out the low frequency bass sounds, but how much of that punch was an exact reproduction of the note the bassist was playing? It depended on the system.

To counter this problem a number of amp manufacturers turned to the construction principles of the Altec Voice of The Theaters — themselves

designed as general sound systems for theaters. Variations were invented, different sized cabinets and speakers were experimented with, and soon several companies were adding special bass guitar systems to their catalogs.

The Randall "Commander Bass" is one of these systems. The bottom is especially designed to handle bass frequencies. It features a "folded horn" or "W type box" cabinet. This is a clever combination of cabinetry design and speaker placement (in the case of this Randall unit, a special design 15" speaker capable of handling the full output of the head without breaking up) which results in true bass guitar reproduction — no fuzz, no noise, no distortion, just the bass note as it is plucked on the bass guitar.

In combination with the bottom is the Randall "Commander Bass" head (known as the RB-90) which delivers over 110 watts RMS of power to the bottom. This is a two channel amp, each channel having its own high and low impedance input, plus its own volume, treble, mid-range, and bass controls. The top and bottom are both available separately or as a unit and the price (check with your local music dealer) includes well made vinyl covers.



Robert Bruce designs: on the left the model is wearing the plaid Scarecrow blazer and Bruce gabardine slacks worn with a tipped Bruce v-neck vest and Scarecrow polo shirt. On the right the male model's got on Bruce's pinchback Scarecrow blazer and slacks, both in sanded gabardine, worn with Diagonal v-neck and Bruce polo shirt.

Robert Bruce's Scarecrows

On your way to your hi-fi store, you might want to stop off to do some shopping for some new duds. Be sure to check-out Scarecrow creations by Robert Bruce. The color-related tops and bottoms now being sold in jeans-oriented departments contain generous helpings of denim, brushed fabrics, seersucker, and gabardine, all in a variety of patterns such as those pictured in the photo. Very nice.

ELECTRIC NEWS/HIT PARADER

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I would like more information about

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SONG INDEX

- | | | |
|---------------------------------------|--|---|
| 58/American Tune | 48/I Just Can't Get You Out Of My Mind | 50/Real Me, The |
| 48/Americans | 52/If It's In You To Do Wrong | 50/Rock And Roll Hoochie Koo |
| 54/Boogie Down | 51/I'll Be The Other Woman | 47/Sexy Mama |
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SEXY MAMA

(As recorded by the Moments)

H. RAY
A. GOODMAN
S. ROBINSON

Here we go baby
Time to get down
Come on sexy mama
Come on lay back
And let me soothe you
Take it easy baby

Let me do what I want to do to you
I wanna open up them love gates to my heaven.
This afternoon you said you liked me
And by tonight you're going to love me
I think in just a moment
There's gonna be a love explosion

Go ahead and let your Jones get good and funky
Come on sexy mama
You're just the way I want you to be
Take your time now baby
Go ahead and lay that thing on me

I better pinch myself and make sure that
I'm not dreaming

'Cause the way you make me feel
I feel like screamin'.

Come on sexy mama
Come on lay back
And let me soothe you
Take it easy baby
Let me do what I want to do to you
I wanna open up them love gates to my heaven.

This afternoon you said you liked me
And by tonight you're going to love me
I think in just a moment
There's gonna be a love explosion
Go ahead and let your Jones get good and funky
Come on sexy mama

You're just the way I want you to be
Take your time now baby
Go ahead and lay that thing on me
I better pinch myself and make sure that
I'm not dreaming
'Cause the way you make me feel
I feel like oh gettin' down
Come on, come on, come on sexy mama.

STAR

(As recorded by Steelers Wheel)

JOE EGAN

So they made you a star
Now your head's in a cloud
Now you're walking down the street
With your feet off the ground.
They read in the press all about your success
They believe every word they've been told

After all you've been through
Tell me what will you do when you find yourself out in the cold
Oh tell me oh tell me.
When you appear on the stage
There's a standing ovation
You really live out your performance
You're the biggest sensation.
You breeze thru the door
And when you take the floor you expect to have it all to yourself
After all you've been through
Tell me what will you do
When you find yourself back on the shelf
Oh tell me oh tell me oo.

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THE AMERICANS (A Canadian's Opinion)

(As recorded by Byron MacGregor)

GORDON SINCLAIR

The United States dollar took another pounding on German, French and British exchanges this morning, hitting the lowest point ever known in West Germany. It has declined there by 41% since 1971 and this Canadian thinks it is time to speak up for the Americans as the most generous and possibly the least-appreciated people in all the world.

As long as sixty years ago, when I first started to read newspapers, I read of floods on the Yellow River and the Yangtse. Well, who rushed in with men and money to help? The Americans did. That's who.

They have helped control floods on the Nile, the Amazon, the Ganges and the Niger. Today, the rich bottomland of the Mississippi is under water and no foreign land has sent a dollar to help. Germany, Japan and, to a lesser extent, Britain and Italy, were lifted out of the debris of war by the Americans who poured in billions of dollars and forgave other billions in debts. None of those countries is today paying even the interest on its remaining debts to the United States.

When the franc was in danger of collapsing in 1956, it was the Americans who propped it up and their reward was to be insulted and swindled on the streets of Paris and I was there; I saw that.

When distant cities are hit by earthquake, it is the United States that hurries in to help ... Managua Nicaragua is one of the most recent examples. So far this spring, 59 American communities have been flattened by tornadoes. Nobody has helped.

The Marshall Plan ... The Truman Policy ... all pumped billions upon billions of dollars into discouraged countries and now newspapers in those countries are writing about the decadent war-mongering Americans.

Now ... I'd like to see just one of those countries that is gloating over the erosion of the United States dollar build its own airplanes.

Come on now you, let's hear it! Does any other country in the world have a plane to equal the Boeing Jumbo Jet, the Lockheed Tristar or the Douglas 10? If so, why don't they fly them? Why do all international lines except Russia fly

American planes? Why does no other land on earth even consider putting a man or woman on the moon?

You talk about Japanese technocracy and you get radios. You talk about German technocracy and you get automobiles. You talk about American technocracy and you find men on the moon, not once, but several times... and safely home again. You talk about scandals and the Americans put theirs right in the store window for everybody to look at. Even the draft dodgers are not pursued and hounded. They're right here on our streets, in Toronto most of them ... unless they are breaking Canadian laws ... are getting American dollars from Ma and Pa at home to spend up here.

When the Americans get out of this bind ... as they will ... who could blame them if they said 'the Hell with the rest of the world'. Let someone else buy the bonds. Let somebody else build or repair foreign dams or design foreign buildings that won't shake apart in earthquakes.

When the railways of France, Germany and India were breaking down through age, it was the Americans who rebuilt them. When the Pennsylvania Railroad and the New York Central went broke, nobody loaned them an old caboose. Both of them are still broke. I can name to you 5,000 times when the Americans raced to the help of other people in trouble.

Can you name to me even one time when someone else raced to the Americans in trouble? I don't think there was outside help even during the San Francisco earthquake.

Our neighbors have faced it alone and I'm one Canadian who is damned tired of hearing them kicked around. They will come out of this thing with their flag high. And when they do, they are entitled to thumb their noses at the lands that are gloating over their present troubles.

I hope Canada is not one of these. But there are many smug, self-righteous Canadians. And finally, the American Red Cross was told at its 48th Annual Meeting in New Orleans this morning that it was broke.

This year's disasters ... with the year less than half over ... has taken it all and nobody ... but nobody ... has helped.

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I JUST CAN'T GET YOU OUT OF MY MIND

(As recorded by the Four Tops)

DENNIS LAMBERT
BRIAN POTTER

"Call me" were the last words I remember

Then the spring became December

And I still got no reply

Politely I would ask whoever knew you
What it was that I did to you
But they all knew less than I

If this letter doesn't make it clear

It's been a cold and lonely year

In my empty bed in my head I can feel
you near.

Oh, I just can't get you out of my mind
Don't 'cha have a heart, I've served my time

Oh, it just ain't right, what I'm goin' through

Ten to one I'm betting, girl, there's no forgetting you.

Funny, on the outside, love was showin'
And I had no way of knowin' you were all mixed up inside

Baby if we'd only done some talkin'
Could have saved yourself some walkin'

Well, I guess they call that "pride"
I swear you haven't been away too long
I still can play your favorite song
That was once your home
On my own now it feels all wrong.

Oh, I just can't get you out of my mind
Don't 'cha have a heart, I've served my time

Oh, it just ain't right, what I'm goin' through

Ten to one I'm betting, girl there's no forgetting you.

If this letter doesn't make it clear
It's been a cold and lonely year
In my empty bed, in my head, I can feel you near.

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IN THE MOOD

(As recorded by Bette Midler)

J. GARLAND
A. RAZAF
BETTE MIDLER
BARRY MANILOW

Jumpin' with my boy said right here in
the city

Don't ya know that it was grand, really
grand, so grand

Then he came along, then he came
along boy

And sang a groovy song, sang a song
And I asked who's this

There's a boy whose callin'
What's ya doin' tonight

I hope you're in the mood because I'm
feeling just right

How's about a corner with a table for
two

I hear the music's mellow and it's a neat
rendezvous

There's no place for romancing with a
blue attitude

You know you got to do some dancing to
get in the mood

There's no point for calling mom and
daddy to you

You get out of the show by quarter to,
do as you can do

Never felt so happy or so fully alive
He's a jammer jumpin' he's a powerful
jive

Swinger who had given me a new at-
titude

My heart is full of rhythm and I'm in the
mood.

In the mood
In the groove
In the mood

Yeah get some kissin'
You know it won't be long before you're

in the mood
Don't be rude
It's up to you
Love is blind

It didn't take me long to say I'm in the
mood
Doo ba doo ba doo da day.

Who's that guy with the beautiful eyes
Love those lips try 'em for size

Hey swing with me
What a way it would be
May I intrude
It's time to dance and I'm in the mood.

So hey, big daddy let's dance
What a dream romance

Hey it's - a quarter to three
There's a message on the moon
Lets share with me
You know I think it's rude

OK let's split while I'm in the mood.

In the mood
In the groove
In the mood
Ah ah ah
Romance

Like you're really gonna love me
Go like you really want to go

My heart will skip
My brain will skip
I said come on

Come on
Come on
Come on
Come on
Come on

Right now
Right now oh boy
Right now oh boy

And now I'm really in the mood.

Right now
Right now
Right now

Why don't we go some where and
smooch

It's gotta be right now
It's got to be right now

I'm gonna tell you that it didn't take me
long

Didn't take me long
Didn't take me long
To say I'm in the mood
Flat foot floogie was a floy floy.

I'VE GOT A THING ABOUT YOU BABY

(As recorded by Elvis Presley)

TONY JOE WHITE

I got something to tell you that I think
you ought to know
That my eyes were on you baby
Since a long time ago
Now I finally got the nerve
And I'm gonna make my move
Now don't you try to turn me off
Cause it's gonna be hard to do.

I got a thing about you baby
Ain't nothin' I can do
I got a thing about you baby
A thing about loving you
Doo doo doo doo doo doo.

Ain't no two ways about it baby
Your love was meant for me
Know that I can't do without it
Fits me to a "T"
Ooh there's something about you baby
Can't get you off my mind
Know that I can't live without you
I think about you all the time.

I got a thing about you baby
Ain't nothing I can do
I got a thing about you baby
A thing about loving you
Doo doo doo doo doo doo.

Ain't it just like a woman
She knows she's got a man
She'll ring you out and turn you about in
the palm of her hand
Then she's trying to think of names
she'll put you in a bind
She'll give you just a little loving
It'll drive you out of your mind.

I got a thing about you baby
Ain't nothing I can do
I got a thing about you baby
A thing about loving you
I got a thing about you baby
Ain't nothing I can do
I got a thing about you baby
A thing about loving you.

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I'LL BE THE OTHER WOMAN

(As recorded by Soul Children)

HOMER BANKS
CARL HAMPTON

I'll be the other woman in your life
As long as I'm the only one other than
your wife
Your wife how would she feel if she
caught us together
The same way I would feel if I caught
you with another
Home I know comes first
Second to that I'll be
But when you're not there with her
I want you here with me

MY SWEET LADY

(As recorded by Cliff DeYoung)

JOHN DENVER

Lady, are you crying, do the tears belong
to me
Did you think our time together was all
gone?
Lady, you've been dreaming I'm as close
as I can be
And I swear to you our time has just
begun.
Close your eyes and rest your weary
mind
I promise I will stay right here beside
you
Today our lives were joined, became
entwined
I wish that you could know how much I
love you.
Lady, are you happy, do you feel the
way I do
Are there meanings that you've never
seen before?
Lady, my sweet lady I just can't believe
it's true
And it's like I've never ever loved
before.
Close your eyes and rest your weary
mind
I promise I will stay right here beside
you
Today our lives were joined, became
entwined
I wish that you could know how much I
love you.
Lady, are you crying, do the tears belong
to me
Did you think our time together was all
gone?
Lady, my sweet lady I'm as close as I can
be
And I swear to you our time has just
begun.

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I'll be the other woman just as long as I
know
I'm the only other woman you make
love to.

Neighbors are whispering saying you
don't care
If you'll cheat on your wife for me
You'll cheat on someone else
I'll be your part time love and that's as
far as I'll go
But to be your part time fool is stooping
too low
Loving a married man this I don't mind
But loving a married cassanova is a lit-
tle bit out of my line.

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Music Corp.

COME AND GET YOUR LOVE

(As recorded by Red Bone)

LOLLY VEGAS

Come and get your love
Come and get your love
Come and get your love
Come and get your love.
Hail (hail) what's the matter with your
hair
Yeah
Hail (hail) what's the matter with your
mind and your sign
And a oh hail (hail)
Nothing the matter with your mind
baby
Find it
Come on and find it
Hail with it baby
Cause you're fine and you're mine
And you look so divine
Come and get your love
Come and get your love
Come and get your love
Come and get your love.
Hail (hail) what's the matter with you
Feel right

Don't you feel right baby
Hail oh yeah get it from the main vine
All right
I said a find it, find it
Go on and love it
If you like it yeah yeah
Hail (hail) it's your business if you want
some take some
Get it together baby
Come and get your love
Come and get your love
Come and get your love
Now.
Come and get your love
Come and get your love
Come and get your love now.

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STAR BABY

(As recorded by Guess Who)

BURTON CUMMINGS

Well I never been much for admittin'
things
That's why it's all so hard to say
That I'm head over heels in love with
your kind of insanity
And if it please your highness on a
sunny day sometime
Can I take your picture in the park with
silk and sat'in on.

Star Baby flashy little shiny little two-
timin' momma
Singin' Star Baby shiny little flashy little
lovin' machine.

I never been much good at keepin' a
secret

Now it's easy for me to say
That I'm head over heels shook up about
the way that you fool with me
And if it please your highness on a
sunny day sometime
Can you take me ridin' babe
I'll tell you what I'm thinkin' 'bout you.

Star Baby flashy little shiny little two-
timin' momma
Singin' Star Baby flashy little shiny little
lovin' machine.

Well I saw you last night on a
Hollywood show
And now it's easy for me to say
That I'm head over heels shook up about
the way that you sang to me
And if it please your highness on a
sunny day sometime
Can you take me drivin' maybe kissin'
in your Cadillac.

Star Baby flashy little shiny little two-
timin' momma
Singin' Star Baby flashy little shiny little
lovin' machine.

I want you Star Baby
Hey hey hey hey hey hey hey
hey
Now don't you wanna love me Star
Baby
Flashy little shiny little lovin' machine
I want you Star Baby.

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SPIDERS AND SNAKES

(As recorded by Jim Stafford)

JIM STAFFORD
DAVID BELLAMY

I remember when Mary Lou said she wanted to walk me home from school

Well I said yes I do

She said I don't have to go right home And I would kinda like to be alone some if you would

I said me too

And so we took a stroll and wound up down by the swimming hole

And she said do what you want to do I got silly and found a frog in the water by a hollow log

And I shook it at her and I said this frog's for you.

She said I don't like spiders and snakes And that ain't what it takes to love me You fool, fool

I don't like spiders and snakes And that ain't what it takes to love me Like I wanna be loved by you.

Well I took out that girl from time to time

I called her up when I got a dime

I said hello baby

She said ain't you cool

Said do you remember when

And would you like to get together again

She said I'll see you after school

I was shy and so for awhile most of my love was touch and smile

So she said come on over here

I was nervous as you might guess

Still looking for something to slip down her dress

And she said let's make it perfectly clear.

(Repeat chorus)

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WE'RE GETTING CARELESS WITH OUR LOVE

(As recorded by Johnnie Taylor)

DON DAVIS
FRANK L. JOHNSON

Wake up little darling it's time to go home

If sunrise catch you sleepin' we'll be caught up in the wrong

Last time we were together you made it home just in time

We got so much love between us it's getting hard to meet the deadline

We're getting careless with our love

We're getting careless with our love

We're getting careless with our love af- fair.

Some people say that it's wrong But it's the only love we know and it keeps on getting strong

Everytime we see each other our love gets a little stronger

That's why I don't want you to leave

I wanna hold you a little longer:

Wake up little darling because time won't stand still

Going home with someone you don't love I know is against your will

I hate to see you leave with tears all over your face

Just like Sherlock Holmes the whole world is on our case.

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DOO DOO DOO DOO DOO

(Heartbreaker)

(As recorded by Rolling Stones)

MICK JAGGER
KEITH RICHARD

The police in New York City chased a boy right through the dark And in a case of mistaken identity They put a bullet through his heart

Heartbreaker

With your 44s

I wanna tear your world apart

Heartbreaker

With your 44s

I wanna tear your world apart.

A ten-year-old girl on a street corner

Sticking needles in her arm

She died in the dirt of the alley way

Her mother said she had no chance

No chance

Heartbreaker

Heartbreaker

She stuck the pins right in her heart.

Heartbreaker

Pain maker

Her mother said she had no chance.

Doo doo doo doo doo

Doo doo doo doo doo

Doo doo doo doo doo

Heartbreaker

Heartbreaker

You stole the love right out of my heart

Heartbreaker

Heartbreaker

I wanna tear the world apart.

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HOMELY GIRL

(As recorded by the Chi-Lites)

EUGENE RECORD
STAN MCKENNEY

It must have broke your poor little heart When the boys used to say you look better after dark

But now they give all they learned in school

To be somewhere in the dark with you You know the teacher would ask a question

And you could always raise your hand But somehow you never got your turn And my eyes would fill with water, inside I burned

Homely girl she was so homely

You're a beautiful woman

Homely girl used to being lonely

You're a beautiful woman.

There was a boy who used to sit beside you

Who'd like to hold that place his whole life through

You were beautiful to me

You had a heart no one could ever see I was the only one who offered to carry your books

Took all the stares and laughter with the dirty looks

But I saw then what they see now (They all want to ask you for a date) They don't know how, they don't know how.

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IF IT'S IN YOU TO DO WRONG

(As recorded by the Impressions)

GEORGE ROLAND DAVIS
A.J. TRIBBLE

Now why should I tell you what time to come home

Try to possess you to keep you from doing wrong

What I don't see won't hurt me

As long as you don't desert me

But if it's in you to do wrong

Keep it away from home.

You've got all the freedom that one person can get

Don't stray too far in the water or your feet might get wet

And I don't think that I could forget

Cause I trust you so much baby

I'd be filled with regret

But if it's in you to do wrong

Keep it away from home.

Don't take this kindness for a weakness baby

You'd better check yourself stay on your peas and cues

Help me keep this faith in you

But if it's in you to do wrong

Keep it away from home.

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RECORDS

(continued from page 21)

MICK RONSON SLAUGHTER ON TENTH AVENUE (RCA)



Flashing across the stage, a sonic boom in white and muscles, twisting his guitar strings to make the most engaging noises — most people know Mick Ronson as lead guitarist of The Spiders From Mars and as David Bowie's right-hand man (onstage and in the recording studio). Well, forget all that. Bowie has gone into exile. The Spiders have been reformulated into Mick's backup band. And Mick has become his own man with a first album on RCA that is excellent for what it sounds like and the promise it holds for future Ronson music.

Backed by Trevor Bolder on bass, Aynsley Dunbar on drums, and Mike Garson on piano, Mick's first lp has all the elements of a second album. He's learned his Bowie-taught lessons well and the result is a fine mixture of hard rock, ballads, taught production, and over-all toughness. Surprisingly enough it is not a guitar dominated album. This is, perhaps, the most encouraging part of the record. A lead guitarist does a solo lp and it doesn't lean at all in the direction of six string flashes, long lead breaks, and the other guitar techniques that have been the trademark of the Clapton, Beck, and Pages. Instead Mick

Ronson is presenting himself as a singer, songwriter, and guitarist-musician.

The music Mick has chosen for the album has tremendous variety, although it has been molded into a particular type of sound. He does Elvis' "Love Me Tender", a Bowie song called "Growing Up And I'm Fine" (definitely single material), Annette Peacock's "I'm The One", plus Ronson's own "Pleasure Man" and "Hey Ma Get Papa". The only real guitar display is on the title song, Richard Rodgers' "Slaughter On Tenth Avenue".

Throughout the album the sound is excellent. Piano, drums, electric, and acoustic guitar are all blended together with Mick's vocals to create a complete sound; there is polish here, hard work, and the touch of Ronson the recording studio professional. An album that can be played loud so you can dance around the room. An album that can be played soft so you can listen to the words and enjoy the exceptional stereo separation and clarity of the recording. If you're in need of a new star, someone who is into the Seventies, you can't go wrong with a copy of Mick Ronson's first album.

Richard Robinson



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JOY, PT. 1

(As recorded by Isaac Hayes)

ISAAC HAYES

Every morning when I rise baby
I look into your sexy eyes baby
Your loves refreshing's good to me baby
There's no other place I'd rather be baby
What a way to start each day
Oh yeah yeah yeah.
Cause you're my joy
You're everything to me-e-e-e-e
And you show me how good a wife can
be-e-e-e-e
Lips to lips
Heart to heart
Ain't no way
That we'll ever part.

Sweetness was made for you sugar
And loveliness becomes you too honey
Dedication is your thing mama
You are ever true to your man baby
You're the only woman that thrills me

BOOGIE DOWN

(As recorded by Eddie Kendricks)

FRANK WILSON
LEONARD CASTON
ANITA POREE

Boogie boogie down baby
Mmm boogie baby
Let's boogie down
I'm bad enough to make an elephant fly
I'm gonna hook you on a natural high
And I know I can satisfy
Hey I wanna love you
Kiss and hug you baby tonight
Make you feel alright
Boogie down (boogie down)
(Boogie down baby)

Boogie boogie down baby
Boogie boogie down baby
Um have mercy
Boogie boogie down baby
Boogie down boogie down baby
Go downtown gonna mess around ah
Hua hua hua boogie down mmm.

Go down like a hound
Gonna sniff around ah
Hua hua hua boogie down
I'll find you girl
Love you up and down ah
Hua hua hua boogie down
Boogie hey hey yall
Boogie down baby
Boogie down
Boogie down baby
Ooh my mercy.

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through and through
And I never thought that lover
I searched this whole world through
Oh no no no.
(Repeat chorus)
Now you know why I smile all the time
baby
You give me such peace of mind honey
Heartaches and pain is a thing of the
past baby
I found happiness that lasts mama
Anything you want I'll gladly give to
you
Cause you never denied me once
That's why I love you true
Oh yeah yeah yeah.
(Repeat chorus)
Keep on lovin' me
Keep on teasin' me
Keep on groovin' me.

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INSPIRATION

(As recorded by Paul Williams)

PAUL WILLIAMS
KENNETH ASCHER

Here comes inspiration walkin' through
the door
Bringin' back a thousand dreams I
thought I'd lost for sure
Monday Mama sure looks good to me.
You bring me up when my luck runs bad
You don't get mad you don't blame it on
me
And you stick by me through the
thinnest times
You solve my crimes and yet you let me
run free
Oh eight to fivin's just survivin'
That's no way to live
The weeks get crazy the weekends lazy
By Sunday night you're walkin' out
By Monday noon we've worked it out
And you oh bounce right back for
another try
It's do or die
Monday Mama you're mine.
Oh eight to fivin's just survivin'
That's no way to live
The weeks get crazy the weekends lazy
By Sunday night you're walkin' out
By Monday noon we've worked it out
And you oh bounce right back for
another try
It still won't die
Monday Mama you're mine
Inspiration you're fine
Monday Mama you're mine.

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DARK LADY

(As recorded by Cher)

JOHN DURRILL

The fortune queen of New Orleans
Was brushing her cat in her black
limousine
And on the back seat were scratches
from the marks of men
Her fortune she'd won
You couldn't see through the tinted
glass
As she said "Home James"
And he hit the gas
I followed her to some darkened room
She took my money
She said "I'll be with you soon".

Dark lady laughed and danced
And lit the candles one by one
Danced to her gypsy music
Till her brew was down
Dark lady played black magic
Till the clock struck on the twelfth
She told me more about me than I knew
myself.

She dealt two cards, a queen and a
three
And mumbled some words that were so
strange to me
And then she turned up a two-eyed jack
My eyes saw red but the card still stayed
black
She said the jack's your lover who is
secretly true to a red-eyed woman who
is very close to you
My advice is that you leave this place
Never come back and forget you ever
saw my face.
(Repeat chorus)

So I ran home and crawled in bed
I couldn't sleep because of all the things
she said
Then I remembered her strange per-
fume
And how I smelled it once in my own
very room
So I sneaked back and caught her with
my man
Laughing and kissing till they saw the
gun in my hand
They begged for their lives and I lost my
nerve
To shoot them both would be more than
they deserve.
(Repeat chorus)

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DAVE MASON

(continued from page 26)

record but I could never live in L.A.") He is not one of those rock stars who is constantly visible at every backstage scene or after-concert press party, but he does occasionally see his fellow musicians.

He recently saw David Crosby and Graham Nash, and also saw Loggins and Messina. He watches TV but really doesn't like most of it. "Educational TV is good, and the old movies with Cagney and Bogart, and I like this new science fiction series "Star Lost," but apart from that not much... I really loved the English series "The Prisoner." Mostly however, Mason is involved in his family and his music, and of course his business.

Religiously, he was born into the Church of England, and is not too enamored of any organized church, but feels "Centered in myself. I'm trying to make the right moves to get to a simpler place." He gets angry at the stupidity of politics at times but doesn't dwell on it too long "because it's such an endless cycle of complexity." Of other musicians, he feels closest musically to George Harrison outside of the religious concept, and he is bewildered by the success of Alice Cooper, although like everybody else he's met him offstage, "and felt he was a really nice cat."

Mason recalls Traffic fondly, as a "really creative thing, just four of us wanting to make some good original music." In retrospect, he feels that Traffic's problems might have been resolved, stemming as they did from the sudden redefining of goals that came from success. "I don't believe in running away at the first sign of differences. But we were young and couldn't be bothered hanging around."

He recalls Traffic as a band of "excitement and magic" however and says "that's what I'm trying to get together now." It is little known that Mason was one of the original members of Eric Clapton's Derek and the Dominoes when it started, but Mason impatient to get moving left the band when Clapton spent time recording the "All Things Must Pass" album with George Harrison, rather than rehearsing with the band. Mason did play the Dominoes first gig however.

In concert, Mason plays half acoustic, on one of his three Martin guitars, and half electric with his band of Rick Jaeger on drums, Mike Finnegan on keyboards, Charles Fletcher on bass, and another guitar player, Jim Kreager. "It's good to have another guitarist," says Mason "to do things off of." Mason plays either a Gibson Firebird or Stratocaster, "having gone through just about every guitar in existence along the way."

"I feel that Dave Mason only means something to a few people and the rest of them know me maybe for "Feelin' Alright," or "Only You Know And I Know," or cause of Traffic, but I haven't any actual large audience. That's where my energies are now, to go out and push it to the next stage." Approaching his 28th birthday, Mason is a grown up artist now, and worthy of that audience.

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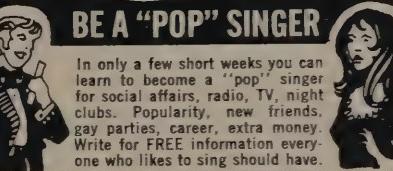


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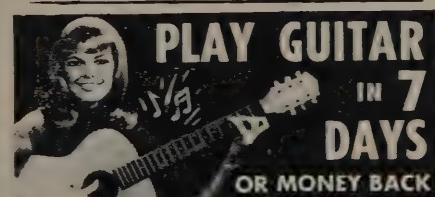
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JIM DANDY

(As recorded by Black Oak Arkansas)

LINCOLN CHASE

Jim Dandy to the rescue
 Jim Dandy to the rescue
 Jim Dandy to the rescue
 Go Jim Dandy
 Go, go Jim Dandy.

Jim Dandy on a mountain top
 Thirty thousand feet to drop
 Spied a lady on a runaway horse

Ah ha that's right of course
 Jim Dandy to the rescue
 Go Jim Dandy
 Go Jim Dandy.

Jim Dandy met a girl named Sue
 She was feelin' kind of blue
 Jim Dandy is the kind of guy never liked
 to see a little girl cry
 Jim Dandy to the rescue
 Go Jim Dandy

Go Jim Dandy.

Jim Dandy in a submarine
 Got a message from a mermaid queen
 She was hanging from a fishing line

Jim Dandy didn't waste no time
 Jim Dandy to the rescue
 Go Jim Dandy
 Go Jim Dandy.

Jim Dandy wanted to go to Maine
 Got a ticket on a D.C. plane
 Jim Dandy didn't need no suit
 He was hip and a-ready to boot

Jim Dandy to the rescue
 Go Jim Dandy, go Jim Dandy
 Go Jim Dandy
 Go, go, go Jim Dandy
 Go, go, go Jim Dandy
 Go, go, go Jim Dandy
 Come on Jim Dandy.

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CAN THIS BE REAL

(As recorded by Natural Four)

J. HUTSON
 L. HUTSON
 M. HAWKINS

I've always been the kind of guy
 Who could handle almost anything
 I've had money and cars expensive girls
 in bars and I've always had my own
 song to sing
 Ah, but you come along changed the
 sound of my song
 And I never, ever felt like this before

Tell me, can this be real
 This love I feel in my heart for you baby
 Ah can it really be true.

You changed my life so suddenly
 I don't know if this is me or not
 But I like the new me

My new identity, don't you ever let the
 curtain drop
 Sometimes I try to resist you girl
 Aw, but that would just take more than
 I've got
 Can this be real?

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YOU'RE SO UNIQUE

(As recorded by Billy Preston)

BILLY PRESTON
 JOE GREENE

Never had the pleasure of loving you
 Nothing girl can measure with all I do
 You're ev'rything that I desire
 All of the good thoughts I have baby you
 inspire.

All because you're so unique baby
 I can't help but love you girl
 None can compete girl with you
 Yoo hoo, yoo hoo
 Baby, girl, girl.

You're so delicious to my taste
 Girl let me hold you tightly around your
 waist
 Attentively listen to what I say
 I'm gonna love you girl, girl in a special
 way.

All because you're so unique baby
 I can't help but love you girl
 None can compete girl with you
 Yoo hoo, yoo hoo
 Baby, girl, girl.

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AMERICAN TUNE

(As recorded by Paul Simon)

PAUL SIMON

Many's the time I've been mistaken
 And many times confused
 Yes, and often felt forsaken
 And certainly misused
 But I'm all right, I'm all right

I'm just weary to my bones
 Still, you don't expect to be
 Bright and bon vivant
 So far away from home, so far away
 from home.

And I don't know a soul who's not been
 battered
 I don't have a friend who feels at ease
 I don't know a dream that's not been
 shattered or driven to its knees
 But it's all right, it's all right

We've lived so well so long
 Still, when I think of the road we're
 traveling on
 I wonder what went wrong
 I can't help it, I wonder what went
 wrong.

And I dreamed I was dying
 And I dreamed that my soul rose unex-
 pectedly
 And looking back down at me
 Smiled reassuringly

And I dreamed I was flying
 And high up above my eyes could
 clearly see
 The Statue of Liberty
 Sailing away to sea
 And I dreamed I was flying.

We come on the ship they call the
 Mayflower
 We come on the ship that sailed the
 moon
 We come in the age's most uncertain
 hour and sing an American tune

But it's all right, it's all right
 You can't be forever blessed
 Still, tomorrow's going to be another
 working day
 And I'm trying to get some rest
 That's all I'm trying to get some rest.

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they have
a lot
in common

they both get

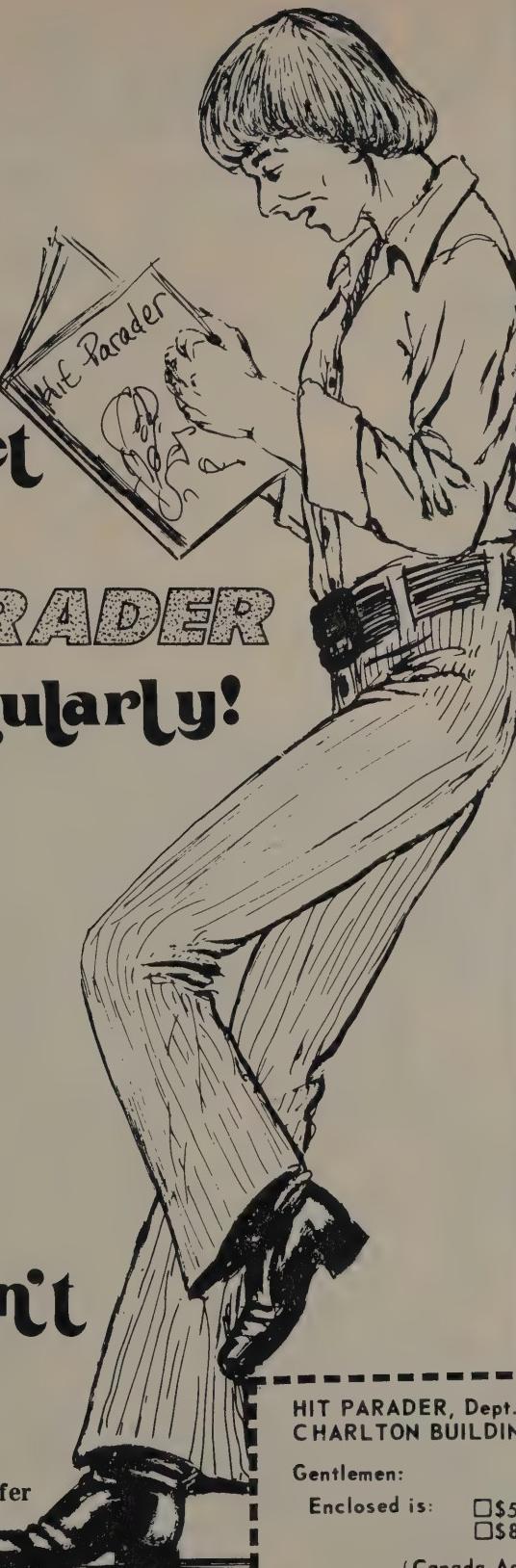
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STEVE MILLER:

"The Psychedelic Era Just Really Tickled Me"

By Richard Robinson

Atlanta, Georgia — Steve Miller walks into his room at the Holiday Inn and sinks into one of the new-fifties chairs. It's been a long ride in from the airport, through Friday afternoon rush-hour traffic, but Steve has until midnight to recuperate and get ready for the show he and his band are booked to give. He's in a fine mood and ready to talk to Hit Parader about his music, his guitar playing, his life style, and anything else that comes to mind.

Steve has gone through a lot of different changes on his albums — sometimes even on the same album. Now, with his latest album, "The Joker", he's back with a whole new set of sounds and what seems like a new approach to his music. In addition he took some time off

from recording before the album was done so that it became one of those "long awaited" new LPs that record companies love to promote. And Steve seems to have hit the number right on the head with this one ... at just about the same time that we'd wrapped up the Sixties and all wound up in the Seventies. I asked Steve what the process was that was involved in the new album. Was there time off to cool off and get it back together?

"Hmm, no, not really," Steve answered with just the slightest feel of a Texas accent creeping into his words. "What we did ... I was having hassles with my record company and I was also having hassles with producers. So I just said well, I'll put out an anthology. I didn't feel like recording 'till my record company's gonna get

on my record. But we were touring the whole time."

Was taking that time off helpful in terms of starting to record again after a break?

"What was really helpful was that I found a really good studio and a really good engineer at my record company. The album itself was just utterly simple. I had spent the spring working on something entirely different — on a completely different project — and when it came time to think about recording we went and did twenty-six tracks in six days and then I overdubbed six of 'em and I took two live cuts. The idea was nothing heavy, no big problems, no big deal at all. My attitude has changed so much. It's like thirty-five minutes of music, why take months to



record it!

"They were just simple songs that we learned and rehearsed in a week and just went in and cut. Of course I have a much different band now. They're much more professional and much more together," Steve explained. So does he feel albums should be that way, just the talent of the moment and not an endless process? "I think it's tragic ... I have friends right now ... the James Montgomery Blues Band for example, just went in and spent fifty thousand dollars and six weeks — night and day — making a really mediocre record."

Even if it had been fantastic, I put in, they might never have seen another cent. "Yeah," said Steve, "It's tragic. It all really comes down to producers. And there aren't any real producers in this country. They call themselves producers and they're basically 'scene makers' or something. I haven't seen any good ones. The best ones are like the Motown producers. Those people are working with orchestras. Christ, if you can get a forty piece orchestra in and cut a good track in an afternoon, why should it be so hard to get a band that already can play into a studio and do it.

"The main reason is," Steve continued, "the studio situation. There aren't that many good studios in this country and all the studios are real happy to have you come in and spend six weeks, you know, every day and every night. They encourage it, the musicians like to be there — they finally got a contract to get in there and just hang out."

They have some place to go!

"Yeah, right, you know, 'Well I have to go to the studio tonight'; 'We're workin'." Steve laughs. "I finally realized that scene and said well this is nonsense. There's no reason at all to go through all that. It took about eight albums to finally get wise. Actually I think that 'Number Five' was when I stopped using Glynn Johns. I walked into the middle of the studio and there was a big party going on. I was the guy who was paying a thousand dollars an hour to make a record. I just threw everybody out. And stopped working with Glynn and went to Nashville and cut 'Number Five' in eleven days.

So you think that producers as such are basically nothing more than people that show up and make sure that the engineer's awake? Do you feel that there can be good producers?

"I think there can be good producers," says Steve. "Let me tell you what I think a producer should do. Okay, let's say you're talking to me, you're working with my record company, right? And I've just signed with you guys and I want you to produce me. What I would want is a good engineer, a good studio. I'd probably want you to tell me not to spend twenty-four hours a day and spend eighty hours mixing a tune. It would help if you would put me on some kind of intelligent working schedule.

"Like eight hours a day with an hour off for lunch," Steve laughs, "or whatever ... And then if I had tunes that I decided I wanted strings for or other musicians, outside musicians, you could help me do that. If I needed to get certain musicians

(continued on next page)

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to come in for solo performances, then you could help me do that.

"If I was having trouble recording ... you see most new bands have trouble recording because they don't know how to arrange their music in the first place for recording. You can't get the total feeling of a live performance. Because usually you've got a bass guitar, a couple of electric guitars, and an organ all playing the same register. So you have to arrange the tunes so they work. Or simplify it.

"That's all, that's all a producer needs to do. He doesn't need to sit there and tell you that was a good take but do it again. Or any of that stuff. The musicians really know. I had my best friend produce me and ended up almost hating him. So I stopped using him as a producer. But, if I happen to want some strings or something like that, he's the first guy I call. I don't call him my producer, I say I've got a song where I need some strings. Will you write out a part."

Steve is saying that the era of the hippy, flash producer who knows as little about it as maybe some of the hippy rock and roll bands knew about it is over. "Is, was, and always will be over," he adds. "It's foolish of the record companies too. When I signed my contract I was amazed at the lack of information that was available to me as a new artist coming in to record."

We stop talking about making records and begin to discuss what it means to be a professional musician. I point out that the era has pretty much ended when kids who should be going to law school are joining bands instead. It seems to have become the era of the professional musician who can go out and give a show, who knows what entertaining and making music is all about. Amateur hour is over.

"I think that it should be the way you said," Steve says to me. "In other words, I've been on the road and playing for seventeen and a half years. So when I came to San Francisco and saw the Grateful Dead trying to tune up and playing 'In The Midnight Hour' over and over and over. It took me four days to put my band together and get on the stage with them and become a San Francisco quote unquote band. Didn't take any time at all cause I'd been playing in bands all my life.

"Now I go out on the road, my entire band, everybody in it, of course is professional. Like okay we're going to go out and do fifty-five cities in two and a half

months. There's not time to screw around and be a rock and roll star and snort cocaine and drink wine until six in the morning and ball every chick that wants to and do all that nonsense man and stay alive! You have to apply that to your show too.

"I played with the Beach Boys in Denver and I was amazed ... just absolutely amazed at how untogether they were. You know, the first twenty minutes of their set their monitors were feeding back, pickups were falling off the pianos, they had the crew running around and their manager screaming at them and stuff. And these guys are making twenty grand a night. Plus I don't even know why they do it because I don't see how they could have any fun playing. My whole premise is take care of all the business right in the front and then have some fun and play music.

"The music part of it is my vacation. I think you'll find that more and more. That the people who survive are professionals. Although I'm amazed, for example, at the incredible amount of junk the Grateful Dead carries around with them. I think it's a total waste of time and energy and everything else.

"But I'll watch 'em, you know, because they'll probably develop something out of it that I might use. If I end up playing a football stadium in the next year, or something, I might pick up the licks from 'em, you know?"

Right, I add, or if you're planning to play the Atlantic Ocean.

"Yeah, right, playing the Atlantic," Steve says.

It's incredible, the Dead are going to make their equipment so big we're going to have to come to them to see them perform.

"I don't know man," Steve says, "it just seems insane to me, it's like an incredible waste of bread and time and energy and everything else. 'Cause I don't think they sound that much better than just a normal good pa. Of course they're working out trying to get sound systems together for these huge things."

Would Steve then say that you have to be in a rock and roll band in Texas before you can really be in a rock and roll band?

Steve laughs, "No," he says, "You have to be either from Texas or Boston or Detroit or Oklahoma ..."

Well, I say, I don't know. It seems like a lot of the Texas boys come through and they come out professionals before they

start. A lot of people from Boston don't come out that way ... are there more bars to play there or something?

"I don't know what it is," says Steve, "it's just that they take care of stuff in a way that is professional. I don't know, there are a lot of bands in Texas, lot of stuff going on, and I don't know what it was. I mean, I started playing when I was fifteen. That's when I went through my rock and roll star syndrome. I was making six hundred bucks a month.

"I had my own band. We played everywhere. We carried our own equipment, and we learned somehow that a small amp and a good guitar sound fine when put through a big pa system as opposed to eighteen stacks and this going through the biggest power head you ever saw ... The psychedelic era just really tickled me. When I saw what groups like the Airplane, and those kind of groups went through ... the way they spent their bread and stuff. How would you like to be Pink Floyd three years from now with that pa system? Trying to sell it?"

Well, I said, maybe they could take out the speakers and live in it, like a little house.

Steve chuckles. "Yeah," he says, "or maybe, well ... I don't even understand the need to get that big. I played an outdoor thing this summer to seventy-five thousand people ... I don't know what seventy thousand of those people were doing. To me, I like to play in small halls. I wish they'd build a bunch of six thousand seat halls or something like that."

We've been talking for a while now and it's getting to be time to wrap it up. I ask Steve one last question: does he miss the Sixties, San Francisco and that whole good time?

"The only thing I miss about it is playing outdoors in the park," Steve answers. "I mean, basically, it was to me, when I got there was in 1966, it was pretty nice. I found the people that were doing the good things there, they're still around and there's still a lot to do. And you really don't have to have the youth of America come to your city and become speed freaks. The only thing I miss about it was just the openness of playing outdoors which has become harder and harder to do."

Well, I add, you could have been a baseball player.

"That's true," says Steve with a laugh, "I was a good pitcher."



"There's not time to screw around and be a rock and roll star and snort cocaine and drink wine until six in the morning and ball every chick that wants to and do all that nonsense man, and stay alive..."

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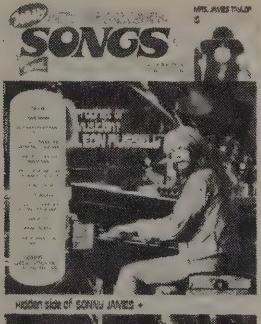
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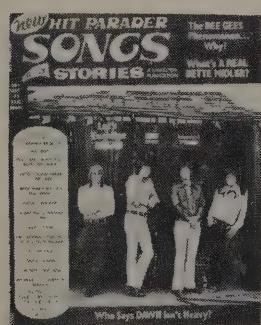
MAR., 1973

Black Oak Arkansas
Van Morrison
Kinks
Peter Townsend
T.Rex
"Burning Love"
"Go All The Way"
"Papa Was A Rollin' Stone"
"You Ought To Be With Me"
"I Believe In Music"
"I'd Love You To Want Me"



JUNE, 1973

Leon Russell
Carly Simon
Al Green
David Bowie
"Daniel"
"Love Train"
"Neither One Of Us"
"One Less Set Of Footsteps"



SEPT., 1973

Bread
Dawn
Bee Gees
Bette Midler
Chuck Berry
"Back When My Hair Was Short"
"Bad, Bad Leroy Brown"
"I'm Doin' Fine Now"
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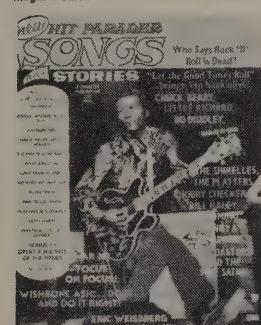
APR., 1973

Grand Funk Railroad
John Lennon
Led Zeppelin
Slade
David Bowie
"Dancing In The Moonlight"
"It Never Rains In Southern California"
"Keeper Of The Castle"
"Superfly"
"Your Mama Don't Dance"



JULY, 1973

Blood, Sweat & Tears
Alice Cooper
Lobo
Gary Glitter
"Stir It Up"
"Aubrey"
"I'm A Yellow Ribbon Round The Ole Oak Tree"
"I'm Just A Singer"
"Magic Woman Touch"



OCT., 1973

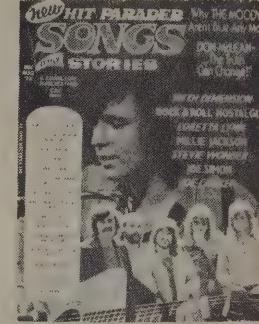
War
Focus
Wishbone Ash
Hurricane Smith
"Diamond Girl"
"Boogie Woogie Bugle Boy"
"Long Train Running"
"No More Mister Nice Guy"
"Heartbeat-It's A Lovebeat"
"Shambala"

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MAY, 1973

Black Sabbath
Lou Reed
Raspberries
Donovan
Neil Diamond
"Been To Canaan"
"You're So Vain"
"Crocodile Rock"
"Hi Hi Hi"
"I Am Woman"
"The World Is A Ghetto"



AUG., 1973

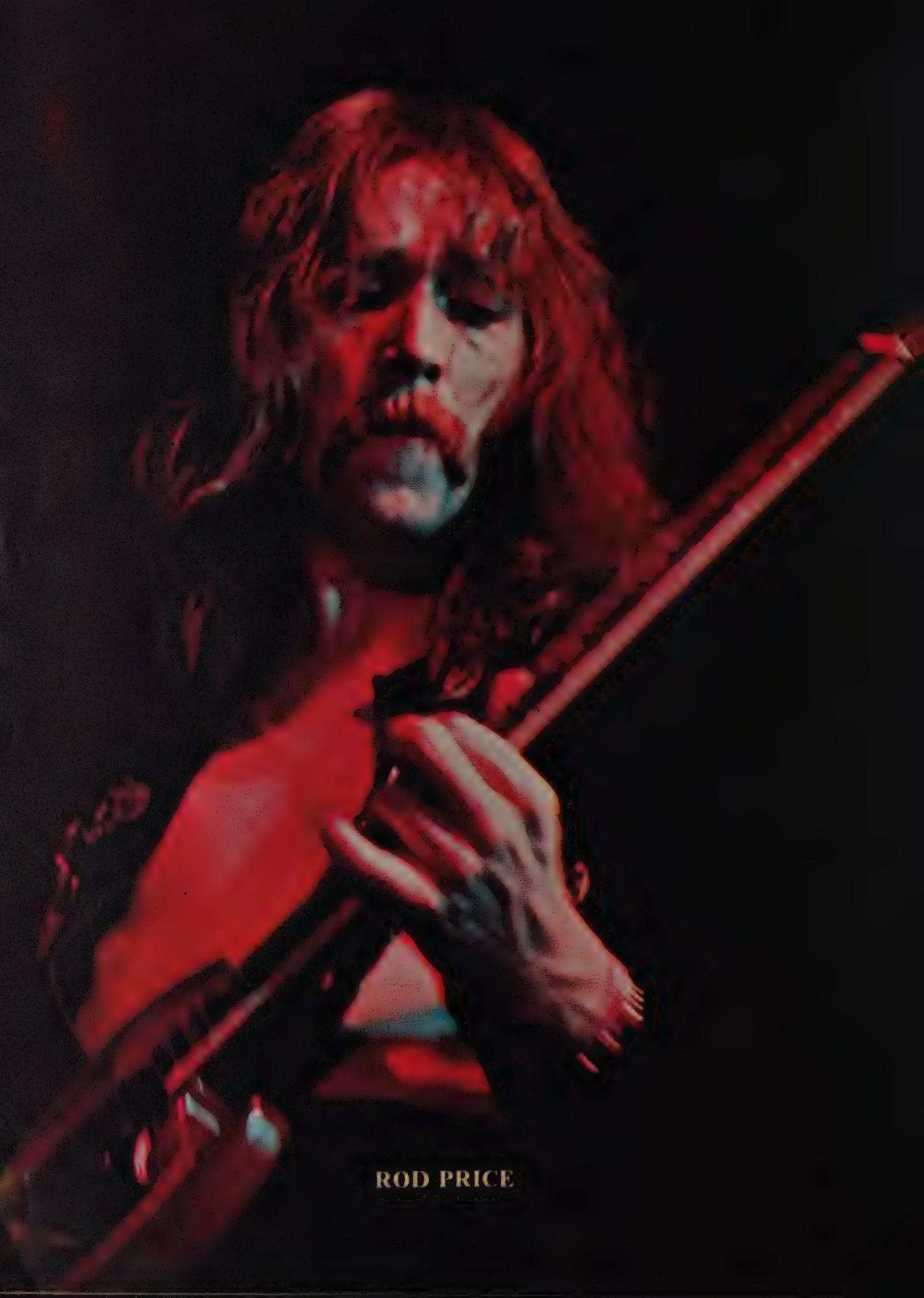
Moody Blues
Joe Cocker
Don McLean
Stevie Wonder
Fifth Dimension
"Danny's Song"
"Hallelujah Day"
"The Night The Lights Went Out In Georgia"
"Reeling In The Years"
"Stuck In The Middle With You"



NOV., 1973

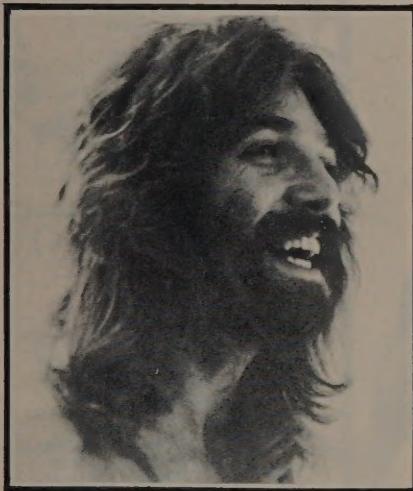
Grand Funk Railroad
Pink Floyd
Raspberries
Helen Reddy
Cory Wells
"Delta Dawn"
"Get Down"
"Give Me Love"
"Kodachrome"
"Yesterday Once More"

- MAR. 1973
- APR. 1973
- MAY 1973
- JUNE 1973
- JULY 1973
- AUG. 1973
- SEPT. 1973
- OCT. 1973
- NOV. 1973



ROD PRICE

One of the hardest working bands today ... you've probably seen them by now, or you've heard one of their high energy rock'n'roll albums ... or someone's told you about them. From England - they've set out to conquer the U.S.A. Here's Foghat - one by one.



ROGER EARLE

Roger grew up in London and like his father and brother began playing piano. But realizing it was silly to have three pianists in the family, Roger turned to drums at age 15. "I was a rock and roll maniac like everybody else," he says. "I used to see Little Richard and Jerry Lee Lewis. I had drum lessons for a year or so and then got bored sitting there with practice pads doing the rudiments so I joined a band that was sort of rock and roll and blues. That's what I've always played." He decided that he wanted to make his living at music, but until he joined Savoy Brown he was a semi-pro and earned his living as a commercial artist. The manager of Savoy Brown was also managing the band Roger had been playing in which included Jerry Dorset who would later become Mungo Jerry. When that band split up, the manager asked Roger to join Savoy who needed a new drummer and he was with them for about three years until splitting to form Foghat. Roger calls himself a rock and roll merchant.

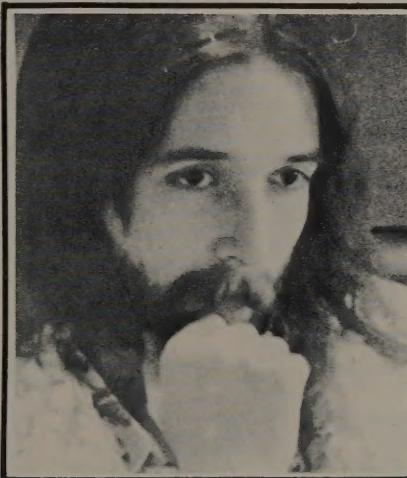


TONY STEVENS

At age 12 Tony walked into a youth club in

FOGHAT: ONE BY ONE

his North London neighborhood and discovered that some guys he knew had a rock group together. He went and hocked his electric train set, bow and arrow, air pistol and a racing bike and bought himself an electric guitar — with no amp. The band got themselves together during the next year and began playing working men's clubs on weekends. When two more musicians joined they began playing blues and called themselves The Invaders, and then with the addition of two more - The Down and Outs. Leaving school when he was 15, Tony got a job on Carnaby Street as a clothes salesman to supplement his part-time band money. He switched from guitar to bass when a friend told him that someone was forming an English Monkees and needed a bass. Nothing came of the audition except that Tony got a band together called Zebedee that even had one date at the Marquee Club with Fleetwood Mac. But they split up and it was a year until he saw an ad for Savoy Brown auditions and won a spot along with Roger and Dave who had recently joined. Though he had been writing songs for several years, Tony didn't have a real chance to write until Foghat was born.



ROD PRICE

When Rod Price says, "Music is my life 100%," he means it. As the lead guitarist who is rated as one of the up and coming superguitarists of the '70's, Rod isn't truly happy unless he's either playing music or listening to his favorites like Duane Allman or Earl Hooker or Roy Buchanan. Rod was the man Foghat picked as lead from a field of about 80 at an audition early in 1970. He had grown up in London in a household where his brother, ten years older, constantly played classical records. Rod always loved music, but not until he was 14 could he afford to buy a guitar. He soon realized that he wanted to study with a teacher who could give him the basics of music.

He did that for a year while working in an office and then began playing around London in an assortment of small blues bands that included Shakey Vic's Big City Blues Band,

Black Cat Bones and the Dynaflo Blues Band. Ironically, during those blues boom days Rod had jammed a few times with Dave Peverett at a club called the Nag's Head. The only member of Foghat who had not been in Savoy Brown, Rod's fantastic talent on both lead and slide guitar made him fit into Foghat immediately. When he and Dave write songs together, Dave usually writes the lyrics and Rod is responsible for the music.

"I was just dying to get back into a pro band," recalls Rod. "I didn't think I would find a band that was doing blues, because I love slide playing and I hadn't been able to fit in with any band for a long time. But when I joined Tony, Dave and Rog, I just fitted into it."



DAVE PEVERETT

The lead singer and writer with Rod of most of Foghat's songs, Dave is another Savoy Brown alumnus. He too, grew up in London, and began "fiddling around with the guitar" when he was about 15. "It wasn't until I got together in a band with my brother who was playing drums," he recalls, "that I seriously started playing." No one else in the band could sing so Dave got the job. An avid record collector, Dave's musical tastes started with Chuck Berry and then moved on to Muddy Waters and then John Lee Hooker. "I got into a very purist blues thing," he says, "and I wouldn't play anything else." Like Rod, he worked in small blues clubs during the blues boom days.

Then - the same year that Sergeant Pepper came out, Dave joined a group in Switzerland who knew about him from a mutual friend. After nine months in Lucerne, he returned to England where he got a call from Savoy as the rhythm guitarist. They had just had one of their periodic personnel changes. Although Dave had been writing songs even before he was playing guitar, he didn't really have a chance to blossom as a writer until the formation of Foghat. He can't remember why he got the nickname "Lonesome Dave", but he does recall that he invented the name "Foghat" at age 10 while playing Scrabble.

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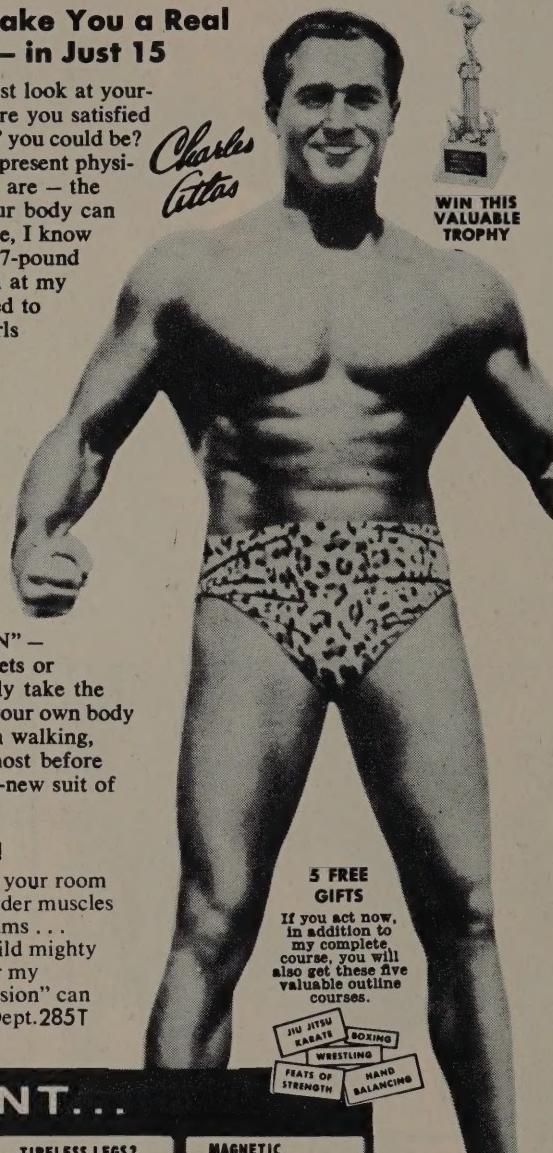
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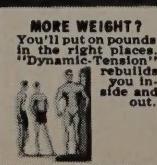
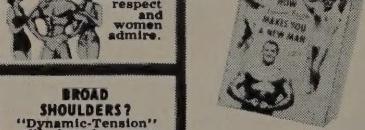
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